

# THE ETUDE

May

1943

Price 25 Cents

## music magazine

The Sweetest Flower That Blows.

(HIGH VOICE)

FREDERIC PETERSON, M. D.

C. B. HAWLEY.

Andante.

*mf*

*mf*

you it is a rose,

fra-grance it ex-hales.

sweet-est flow'r that blows.

you it is a rose, For me it is

but in dy-ing fails.

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A MUSIC PRIZE of five hundred dollars is to be included in the Pulitzer awards for this year; this to take the place of the scholarship awarded each year to a promising young composer. The award will be given "for musical composition in the larger forms of chamber, orchestral, or choral works, or for an operatic work including ballet, first performed or published by a composer residing regularly in this country."



ELEANOR  
STEBER

BACH'S "SAINT MATTHEW PASSION" in a stage version devised by Leopold Stokowski, Robert Edmond Jones, and George Balanchine, was presented under the direction of Mr. Stokowski on April 9 at the Metropolitan Opera House, as a benefit for the starving children of the world. With the Narrator, the soloists, and part of the two choruses in the pit with the orchestra, the performance resembled somewhat a medieval miracle play in a modern, simplified form. Lillian Gish played the part of Mary Magdalene, and the soloists included Eleanor Steber, soprano; Lucius Metz, tenor; and Gerhardt Pechner, bass.

THE PHILADELPHIA OPERA COMPANY, under the able management of C. David Hocker and the inspired musical direction of Sylvan Levin, closed its most successful season on March 30 with a brilliant performance of the "Barber of Seville." Announcements for the coming season reveal plans for extended road tours which so far include one hundred performances, in addition to the usual season in Philadelphia.

JOSEPH SCHILLINGER, composer, and teacher of George Gershwin and Oscar Levant, died on March 23 in New York City. A native of Kharkov, Russia, he was graduated from the St. Petersburg Imperial Conservatory in 1918 and after a number of years' experience teaching and conducting in Russia, came to the United States in 1930, where he became connected with the faculty of Teachers College, Columbia University. His works have been played by the Cleveland Symphony Orchestra and the Philadelphia Orchestra. He was associated with Leon Theremin in the invention of the electric musical instrument which bears the latter's name. Among his other pupils were Paul Laval, Mark Warnow, Jesse Crawford, and Benny Goodman.

ALICE NIELSEN, operatic soprano, former leading lady of the famous Bostonians, died on March 8 in New York City. Born in Nashville, Tennessee, in 1876, she had a most varied career, beginning with her singing in a church choir in Kansas City, Missouri. She studied with Ida Valerga, and then sang with local opera companies in California. She attracted favorable attention from Victor Herbert, who wrote especially for her the light operas, "The Fortune Teller," and "The Singing Girl." From 1910 to 1915 she was a leading star with the Boston Opera Company and later headed her own opera company in a country-wide tour.



ALICE  
NIELSEN



# The World of Music



HERE, THERE, AND EVERYWHERE  
IN THE MUSICAL WORLD

VICTOR HARRIS, conductor, composer, teacher, and from 1892 to 1905, coach at the Metropolitan Opera House, died on February 15 in New York City. He was born in that city on April 27, 1869, and practically all of his professional activities were carried on in the city of his birth. He was conductor of various choral organizations, one of the most notable of these being the St. Cecilia Club, of which he was the conductor from 1902 to 1936. His published works numbered about one hundred.

## Competitions

THE EDGAR W. LEVENTRITT FOUNDATION has announced that its fourth annual competition will be open to both pianists and violinists between the ages of 17 and 25, instead of players of only one of these instruments, as formerly. The winners will have appearances next season with the New York Philharmonic-Symphony Orchestra. Applications will be received until May 15, and full details may be secured by addressing the Foundation at 30 Broad Street, New York City.

THE FIRST STUDENT COMPOSITION CONTEST, sponsored by the National Federation of Music Clubs, open to native born composers between the ages of eighteen and twenty-five, is announced by the president of the Federation, Mrs. Guy Patterson Gannett. There are two classifications with prizes of fifty and twenty-five dollars in each classification. The national chairman of the Student Composition Contest is the distinguished American composer and author, Miss Marion Bauer, 115 West Seventy-third Street, New York City, from whom all details may be procured.

THE NATIONAL BOARD of Delta Omicron, National Music Sorority, announces a National Composition Contest open to women composers. The award will be a one hundred dollar War Bond. Unpublished manuscripts in solo voice, string, woodwind, brass, piano, organ, and small instrumental ensembles will be accepted. The closing date is extended to September 1; and full details may be secured from the chairman, Mrs. L. Bruce Grannis, 219 Lake Shore Drive, Chicago, Illinois.

THE EASTERN MUSIC EDUCATORS CONFERENCE held its biennial convention in Rochester, New York, March 20-23. Termed this year the Music Educators Wartime Institute, the discussions centered largely around the use of music during the War. Under the direction of John H. Jaquish, President of the Eastern Music Educators Conference, the four-day program was filled with conferences and musical events, in which leading figures in the school music field took a prominent part. Howard Hanson, Director of the Eastman School of Music; Lilla Belle Pitts, President, Music Educators National Conference; Dr. James L. Mursell, Dean, Teachers College, Columbia University; and Raymond Kendall, Music Coördinator, U.S.O. Program Services were leaders in important and timely discussions.

EBEN HOWE BAILEY, composer, conductor, organist, died on January 20 in Ipswich, Massachusetts, at the age of ninety-nine. He was born in Ipswich, but most of his professional activities were carried on in Boston. He was conductor of what is thought to have been the first women's orchestra in this country. In 1869 he conducted the Boston Peace Jubilee Chorus. Several of his more than four hundred compositions were world-famous; notably the song, *Life's Merry Morn*, and the duet, *Till We Meet Again*, without which, several decades ago, no concert program was considered complete.

PATRICE MUNSEL, coloratura soprano from Spokane, Washington, and Christine Johnson, contralto, of Hopkinsville, Kentucky, were the winners in the 1942-43 Metropolitan Opera Auditions of the Air. Each received a contract with the Metropolitan Opera Company and a thousand dollar check. Special prizes of five hundred dollars each were given to John Baker, baritone, of Passaic, New Jersey, and James Pease, bass-baritone, of Franklin, Indiana.

A SONG LEADER'S COURSE is being conducted by Teachers College, New York City. Recognizing the importance of group singing as a builder of wartime morale, the purpose of the course is to train civilians and members of the armed forces to be group song leaders.

THE TENTH ANNUAL NATIONAL FOLK FESTIVAL will be held this year in the Academy of Music in Philadelphia, May 5, 6, 7, and 8. As in former years, the program will include the folk songs, music, and dances of old and new Amer-

ican groups from more than twenty states, especially featuring the folk expressions of the United States.

DR. CLARENCE CAMERON WHITE'S "Kutamba, Rhapsody, Op. 50," had its world première when it was on a recent program of the Columbus (Ohio) Philharmonic Symphony Orchestra, directed by Izler Solomon. From all reports it received a most favorable reception, one critic voicing the opinion that although "Impressionism of the highest order, it is the sort of music which is full of magic and which should prove very popular."



DR. CLARENCE  
CAMERON WHITE

A GRAND OPERA FESTIVAL will be held by the Essex County (New Jersey) Symphony Society, May 4-9, at Newark. According to an announcement by the president of the Society, Mrs. Parker O. Griffith, this will take the place of the outdoor symphony concerts, abandoned for the duration because of dimout regulations.

ALL ACTIVITIES OF THE BERKSHIRE MUSIC CENTER have been suspended for the duration. This decision was made after due deliberation by representatives of the various interested groups. Plans are being formulated, however, to reopen just as soon as conditions permit.

MILKA TERNINA, famed Wagnerian soprano who was a leading member of the Metropolitan Opera Company from 1899 to 1904, died in May 1941, in Zagreb, Yugoslavia, according to word which was just recently received by her friend, Zinka Milanov, also of the Metropolitan. War conditions are responsible for the long delay in having this news become public. She was born in Begizsc, Croatia, December 19, 1863, and, following study in Vienna, made her début in Zagreb. She sang in various music centers of Europe and then came to America, where she made her début in Boston with Walter Damrosch's Opera Company. Later Mme. Ternina joined the Metropolitan. She created in this country the title rôle of "Tosca," with Antonio Scotti singing for the first time in New York his famous rôle of *Scarpia*.



MILKA  
TERNINA

(Continued on Page 350)



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# THE ETUDE music magazine

PUBLISHED MONTHLY  
BY THEODORE PRESSER CO., PHILADELPHIA, PA.

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FOUNDED 1883 BY THEODORE PRESSER

## Contents for May, 1943

VOLUME LXI, No. 5 • PRICE 25 CENTS

WORLD OF MUSIC ..... 289

### EDITORIAL

The Passing of a Giant ..... 291

### YOUTH AND MUSIC

The Place of the Little Symphony ..... Blanche Lemmon 292

### MUSIC AND CULTURE

Music and the Municipality ..... Fiorello La Guardia 293  
Have Fun with Music! ..... Kent Cooper 295  
Training the Hands for Piano Playing ..... Florence Leonard 297  
Freedom in Singing ..... Lily Djanet 298  
Among the Composers ..... 299

### MUSIC IN THE HOME

Modern Works Recorded ..... Peter Hugh Reed 301  
Radio and the Spring Season ..... Alfred Lindsay Morgan 302  
The Etude Music Lover's Bookshelf ..... B. Meredith Cadman 303

### MUSIC AND STUDY

The Teacher's Round Table ..... Dr. Guy Maier 304  
Memorizing Is Easy ..... Chester Barris 305  
Beethoven as a Deaf Musician Sees Him ..... Musicus Sordus 306  
Secrets of Vocal Color ..... Francis Rogers 307  
Directing from the Console ..... Irving D. Bartley 309  
Tunes for Tough Times ..... William Addleman Ganoe 310  
Women Can Teach Instrumental Music ..... William D. Revelli 311  
The "Forgotten" Position Is Revived ..... Dorothy Aldrich 313  
Questions and Answers ..... Dr. Karl W. Gehrken 314  
How to Develop an Arpeggio Technic ..... Harold S. Packer 315  
A Music Studio Goes Patriotic ..... Josephine Hovey Perry 316  
Technic of the Month—Technistories for Boys and Girls

Important Elements in the Foundation of Touch ..... Priscilla Brown and Guy Maier 337  
Accordion Bass Practice ..... Alfred Calzin 346  
The Electric Hawaiian Guitar ..... Pietro Deiro 347  
George C. Krick 353

### MUSIC

#### Classic and Contemporary Selections

From the Rim of the Cañon ..... C. Franz Koehler 317  
Forgotten ..... Cowles-Levine 318  
Valse (C# Minor) ..... Fr. Chopin, Op. 64, No. 2 320  
Come, Ye Disconsolate (Consolation) From "Concert Transcriptions of  
Favorite Hymns" ..... Webbe-Kohlmann 322  
March from "Nutcracker Suite" ..... Tschalkowsky-Richter 323  
Spring Chords ..... Milo Stevens 324  
The Bluebell ..... Opal Louise Hayes 324  
Gentle Zephyrs ..... J. J. Thomas 325

#### Vocal and Instrumental Compositions

It Isn't Raining Rain to Me (High Voice) ..... Edward E. Menges 326  
Dew of the Morning, Intermezzo, (Organ) ..... Percy Wicker MacDonald 327  
Ave Maria—Meditation on the 1st Prelude from J. S. Bach's  
"Well-Tempered Clavichord"—(Violin) ..... Charles Gounod 328  
On the Beautiful Blue Danube (Four Hands) ..... Strauss-Sawyer 330

#### Delightful Pieces for Young Players

Sleepy Time from "Piano Concerto in E-flat Major" ..... Mozart-Rolfe 334  
Swing Your Partner ..... Richard L. Bruce 334  
Ten Step ..... Hugh Arnold 335  
The Little Skipper ..... Alexander Bennett 335

#### Technic of the Month

Bunny Bounce and Robin Rebound (Technistory) ..... Guy Maier 336

### THE JUNIOR ETUDE

MISCELLANEOUS ..... Elizabeth Gest 356

Three Main Touches ..... Leonora Sill Ashton 296  
The Hymn that Was Found in a Bottle ..... Benjamin Hadly, Jr. 296  
What the Nazi Vandals Did to Tschalkowsky's Home ..... 300  
Tension Relieving Music at the Front ..... 300  
Words and Music in the United States ..... Ethel King 313  
Organ and Choir Questions Answered ..... Dr. Nicholas Doury 339  
Violin Questions Answered ..... Dr. Henry Fry 341  
Music Out of Doors ..... Robert Braine 343  
Our Nation's Musical Cooperation in the World's Vital Hour ..... Marion Brownfield 346  
Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under  
the Act of March 3, 1879. Copyright, 1943, by Theodore Presser Co., for U. S. A.  
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# The Passing of a Giant

"**S**ERGEI Vassilievitch Rachmaninoff, one of the greatest of Russian composers, conductors, and pianists died March twenty-eighth at his home in Beverly Hills, California. Requiem Mass will be celebrated at the Los Angeles Russian Orthodox Church. The cause of death was pneumonia." Thus ran the brief radio announcement shaking the entire musical world, which in twenty months has lost two of the foremost Slavic piano virtuosos of history.

Rachmaninoff\* was born April first, 1873 in Novgorod, Russia. His father was a captain of the Imperial Guards and his mother was well to do. The elder Rachmaninoff virtually gambled the family estates away and separated from his wife. Accordingly, Sergei, a sensitive, retiring child, was brought up by his mother. This early misfortune in the family affairs may account for his outward appearance of grimness and bitterness.

Unlike many of the Russian masters, Rachmaninoff was educated in music from his childhood. One of his first teachers was his cousin, Alexander Siloti (ten years his senior), who later sent the boy to Nikolai Zvierev in Moscow where at the age of seven he entered the Moscow Conservatory. There he met Tschaikowsky who took such a deep interest in the talented pupil that he often asked him to his home.

His teacher in composition was Arensky. At the Conservatory he wrote a one-act opera, "Aleko." In his class in Moscow he met Alexander Scriabin, the sensitive musical mystic. They formed an artistic friendship which proved of rich mutual importance. At the age of twenty he wrote his *Prelude in C-sharp minor*, which had such an irresistible appeal that it became popular in a surprisingly short time—so much so that in 1898 the twenty-five-year-old Rachmaninoff's name was so well known that he was invited to London to play with the Philharmonic. Thus, at the very

beginning he adopted a style which was broad and forceful in its lines. The vigor and strength in his later works, notably his symphonies, concertos, and in the *Isle of Death*, were normal expressions of a mind destined to look upon life with power and dignity. A "First Symphony" and a "First Concerto" were, however, so unpromising that deep depression seized the composer from which he was relieved

by a physician by auto-suggestion. During the seasons of 1905 and 1906 he became the conductor of the Imperial Grand Theatre in Moscow, conducting many of the best-loved operas. He then removed to Dresden.

Coming to America in 1909 he made a fine impression as a composer-pianist and was offered the conductorship of the Boston Symphony Orchestra. It was at this time that the writer met him first. As Editor of *THE ETUDE* he went to the New Netherlands Hotel on Fifth Avenue, New York to interview the Russian master. Warned of his austerity and supposed acerbity, he was surprised to find the "smileless" Rachmani-

noff a very agreeable person. He chose to speak in German rather than the usual French of Russian touring artists. His German was gruff and deep voiced, but excellent. He spoke no English and the writer spoke no Russian. After the interview Rachmaninoff was presented with typewritten notes of the article, and the writer was horrified to be informed by his manager, Henry Wolfsohn, that the master did not find them satisfactory and wished to review them. We called upon him a second time and found that he was not in any way dissatisfied, but since the notes were not in German or French, he could not read them. Accordingly, he sat patiently for nearly two hours while we translated the entire article back into German word for word. He weighed every sentence and considered its significance in slow and labored fashion for some time. Then he would exclaim, "Stimmt! Weiter!" (All right! Go on!) When this ordeal was over he was delighted and suggested that we go out for a walk.

(Continued on Page 294)



SERGEI RACHMANINOFF  
(1873-1943)

\* Rachmaninoff pronounced his name with the accent on the second syllable.



TO ONE YOUNG MUSICIAN in Philadelphia the march of events in Europe during 1938-39 had a very personal meaning; for he, Joseph Barone, had been engaged to appear as conductor with some noted European aggregations, among them the Budapest Symphony Orchestra and the Orchestre Symphonique in Paris, engagements that would have given him important Old World experience and the prestige of being identified with these outstanding European organizations. To have war break out when this hoped-for achievement was about to materialize—when his plans were all made—seemed a bitter coincidence difficult to bear.

Casting about in his mind for a new program of action his thought lingered on the fact that what was closed to him was closed also to a host of other artists. They were in a similar dilemma, for the Europe that had offered such abundant opportunities for débuts in every branch of music, the Europe that had represented intermediate training between our great musical schools and our top-ranking, performing organizations, was inaccessible and would remain so for no one could prophesy how long. Experience, poise, confidence, all the many advantages gained from appearing before audiences, would have to be obtained in our own country—no one could expect fledgling artists to take their places beside veterans otherwise—and that meant that facilities to enable them to test their wings here at home would have to be increased. In fact, war or no war, America needed musical testing laboratories and début facilities. That so few of them existed had long been a weak link in our otherwise strong musical chain.

Joseph Barone felt a desire to help. And he was ideally situated to do this. He lived in a great music center. It was the home of many world-renowned musicians. It was also the home of one of the greatest orchestras in the country, one of the greatest, indeed, in the world. Summed up, facilities of the most desirable sort were at hand, waiting only to be joined to a job that

needed doing. Joseph Barone pushed disappointment aside; and supplanted it with positive action. Before the year was over he had the support of the city's outstanding musicians, their promise of aid, a plan of procedure, and an excellent orchestra. The latter was a complete symphonic ensemble of chamber proportions, consisting of thirty experienced players drawn from The Philadelphia Orchestra. Its purpose, as stated in the program of its inaugural concert, on November 27, was "to create more opportunities for young American soloists, conductors and composers."

#### A Springboard for Young Talent

Included on that first program were young people who have since climbed to enviable musical heights, just as the later programs have included names that now connote front-rank ability. The American Little Symphony Orchestra of Philadelphia, as the organization is named, has introduced instrumentalists, singers, conductors, and compositions that are assets to musical America; and it has also served as a screen through which has passed an abundance of talent that sought and believed itself ready for the demands of musical professionalism. It has substantiated the hopes of some aspirants, necessarily dashed those of many others. But the screen it has used has been realism, a stark factor often overlooked by over-eager young people who judge their abilities by the measuring stick of desire rather than by an analysis of their chances to remain in a highly competitive field once a début is made. To all who have asked its assistance it has given time, attention and honest appraisal. And to those few who were really ready for a formal bow to the public it has given, without cost to them, an introduction rewarding both to them and to their hearers.

Among conductors whose worth it has recognized have been Ezra Rachlin, now associate conductor with the Philadelphia Opera Company; Frederick Fennell, whose broadcasts at the Eastman School of Music are a regular feature; Vernon Hammond, who has done considerable operatic conducting; Lukas Foss, of Pulitzer Prize fame; and Richard Horner Bales, invited last season to act as guest conductor with the National Symphony Orchestra of Washington,

D. C. Singing "finds" have been Margaret Harshaw, now a member of the Metropolitan Opera Company; and Hilda Morse and Richard Deneau, both of whom became members of the Philadelphia Opera Company. Guggenheim Fellowship winners for the past three years have been David Diamond, Alvin Ettler and Burrill Phillips, composers whose works earlier appeared on Little Symphony programs. While the orchestra and judges in no way influence the Guggenheim Fellowship committee or other organizations in their selections of artists, they feel a glow of pride that their own recognition of these young men preceded the Guggenheim decisions. Dai-keong Lee, Arthur Cohn, and Kent Kennan are three more young men who are becoming known in the field of composition; all have been represented on Little Symphony programs. Still another is Alan Hovaness, whose "Exile Symphony" was on the program not long ago when Leopold Stokowski conducted a concert by the National Broadcasting Company Symphony Orchestra. Veda Reynolds, now assistant to Efrem Zimbalist, director of the Curtis Institute of Music, is one of the Little Symphony's violinist discoveries; so, too, is Herbert Baumel, now a member of the Philadelphia Orchestra. Nathan Stutch, who won a violoncello début, later joined the Cleveland Symphony Orchestra.

#### From All Sections

Where does all this talent come from? Biographies disclose that the answer favors no particular location. Here, for instance, are the birthplaces of the artists named: Ezra Rachlin, Los Angeles, California; Richard Horner Bales, Alexandria, Virginia; Frederick Fennell, Cleveland, Ohio; Lukas Foss, now a citizen and a resident of New York City, Berlin, Germany; Margaret Harshaw, Philadelphia, Pennsylvania; Hilda Morse, New York City; Richard Deneau, Brooklyn, New York. David Diamond, Rochester, New York; Alvin Ettler, Battle Creek, Iowa; Burrill Phillips, Omaha, Nebraska; Dai-keong Lee, Honolulu, Hawaii; Kent Kennan, Milwaukee, Wisconsin; Arthur Cohn, Philadelphia, Pennsylvania; Alan Hovaness, Somerville, Massachusetts; Veda Reynolds, Fort Collins, Colorado; Herbert Baumel, New York City; Nathan Stutch, Pittsburgh, Pennsylvania. The only generalization that could possibly be made is that the majority of these winners have attended our most highly rated musical schools.

Performers are selected by audition. Mr. Barone's statistics show (Continued on Page 345)

# The Place of the Little Symphony

by Blanche Lemmon



JOSEPH BARONE

"FORWARD MARCH WITH MUSIC"



# Music and the Municipality

A Conference with

The Honorable

*Fiorello H. La Guardia*

Mayor of the City of New York



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FOR NEARLY A DECADE, America's greatest city has had the advantage of being directed by a man who sees *government* in terms of human values as well as of laws. Fiorello H. La Guardia—called “the best Mayor New York ever had” by statesmen, and “our Little Flower” by the voting public that has acquired the habit of electing him—has taken the conjectural stuffiness out of reform and made it a vital, workable thing. He has achieved this by the sheer force of his dynamic person, by the sound good sense of his policies, and chiefly, perhaps, by his recognition of the spiritual as well as the material needs of the six-million-odd people whose destinies he guides. Among the spiritual values, Mayor La Guardia has always accorded a preferred place to music. For himself, he loves music; is often found listening to the rehearsals of the New York Philharmonic-Symphony Orchestra from an inconspicuous seat in the rear of the darkened orchestra; and he has been known to wedge in the First Act of “Tristan and Isolde” between official engagements. For his administration, New York's political dynamo has set a record for placing music within the reach of the people. Besides balancing the budget, putting Civil Service on a better basis, improving parks and highways, and getting low-cost building projects, he has founded the New York City Symphony Orchestra, created the New York High School for Music and Art, sponsored concerts in the city parks (often taking the baton himself in spirited performances of works that range from Haydn symphonies to Sousa marches); most of all, he has steadily lent the dignity of his

office and the magnetic force of his person to an ardent championing of the cause of music. Apart from its sheer fun potentialities, the Mayor believes that music releases spiritual, educational, and therapeutic values which make people more adjusted, and therefore happier, and therefore better.

“Seeing that people have music is part of the municipal job,” said Mayor La Guardia, pushing his horn-rimmed glasses up into his black hair and swinging around in his swivel-chair at *presto* speed; “New York is fast becoming—has already become—the artistic center of the world, and the status of music here can influence the future cultural development of the entire nation.



## ELECTION DAY IN CARNEGIE HALL

(Above) Election Day is an exciting moment for most candidates but Mayor La Guardia chose to spend part of it as a solitary listener at a rehearsal of the New York Philharmonic-Symphony Orchestra.

(Left) Mayor La Guardia leads a one hundred and fifty piece band at Madison Square Garden.



## The Pattern of Progress

“Music progress has followed a pattern. First, music was a luxury. It flourished under aristocratic patronage and existed as the exclusive prerogative of the nobility and the high ecclesiastics. Take, for instance, the period when Mozart and Haydn lived as super-servants in the courts of their patrons. As a result, the notion got around that plain people wouldn't understand good music. The truth was, of course, that they simply didn't get the chance to participate in it.

“We progressed a long way after that, but it took the advent of radio to mark a new climax in music dissemination. Good music was suddenly made available to all the people—and

what was the result? Music wasn't merely offered; it took hold! People accepted it avidly because, for the first time, they had the chance to hear it. Do you realize that, to-day, more people listen to Beethoven in a week here than heard him altogether during his lifetime?

“A different situation exists, however, in the realm of actual performances. Even now, after the radio has put broadcast music within the reach of the people, operas and concerts still remain to a large extent proprietary, under the control of the rich.



In spite of everything, opera continues to wear its social aura; symphony concerts are subsidized by private gifts. And when any drastic *shortage of funds occurs, the hat has to be passed around. Well, that situation will have to be changed, too.*

"Under present conditions, these rich gifts will soon cease to exist. And the people must learn to pay for their own music just as they pay for their own clothing. The way must be prepared for full seasons of opera and concert that depend, not upon gift-subsidies from any one class, but upon the people themselves—all of them.

"I'd like to see a new system of opera in New York. I'd like to see a larger house, a longer season, and a duplication of the procedure that the major baseball leagues employ—that is, the establishing of smaller opera houses all over the country, upon which the great companies could draw for new artist material, just as baseball keeps its eyes on the smaller clubs and the 'farm clubs.' The larger house would increase audience possibilities, thus serving the dual purpose of making opera better known and swelling the box-office intake upon which, sooner or later, our opera will have to depend. The longer season would reduce overhead and assure steady employment to the orchestra, the chorus, and the stage crews. As for the principal singers, the day of the 'big star' salaries is over; all the singers must 'play with the team,' for the sake of opera itself.

"The same is true of our symphony orchestras. In a few years' time, the big donations simply won't be there, and the people will have to support their own symphonic organizations."

### A Difficult Problem

Asked just how far the smaller communities could help in getting the "farm clubs" opera houses under way, Mayor La Guardia said that, under our system of government, municipal subsidizing of opera would be extremely difficult.

"But money isn't the whole story! Every municipality can have its share in promoting America's music by a deliberate work of encouragement. Merely the official attitude of a community can do much toward stimulating music interest. Possibly, too, smaller cities might go so far as to help in the building of opera houses which could then be used for other civic purposes as well."

Turning from the performance aspects of music, Mayor La Guardia spoke enthusiastically of its human values which, as sources of benefit to the individual, demand municipal care.

"Music is entertainment, of course," said the Mayor, "but it's so much more besides! Educationally, it binds us to our past and to the ultimate heights to which human thought and feeling can reach. Spiritually, it balances us, enriches us so that we can live on better terms with ourselves and with others. Thus, it becomes a duty to encourage these values. Good work is being done in music in our city schools. New facilities are being brought to our children and awareness of the art is being developed to a higher point than ever. I take pride in the New York High School for Music and Art, the only municipal school which offers major training in music along with the regular academic curriculum. When I first thought of founding such a school, the educators opposed me. Well, I didn't mind. I had faith in the idea, and I simply made a budget appropriation for it. And it worked! The opposition has long since gone down before the musical accomplishments of the youngsters themselves—which proves again that once musical facilities are put within reach of the people, they take hold.

### Music Must Uplift

"I wish that we in America could do more creatively. So far, our best achievement is our folk music. Otherwise we seem to be in a sort of twilight zone, in which our effort is not yet matched by accomplishment. 'Modern' music has harmed true creation. 'Modernism' works hard at form and effect without offering anything truly beautiful or uplifting in content. Now, music is entirely a matter of beauty and uplift! People are less concerned with exploring form and novelty than with finding something to store away in their hearts. Not that American music cannot boast fine works—it can. We have MacDowell; parts of Victor Herbert and George Gershwin are truly fine; and the list of contemporary composers includes many of whom we can justly be proud. But viewing the national creative scene as a whole, we need to get back to melody, to natural expression, to values that mean something to heart and soul. That sort of expression, however, cannot be planned. It must be spontaneous. We can't say that we'll keep on experimenting until 1945, and then settle down to write really great music. To be great music, it must spring naturally, without forcing, from the soul. Until it does, we must wait for it. And we must use our time of waiting to foster in our young people those spiritual qualities which will one day give us great American composers."

### A Family Tradition

Mayor La Guardia's music-interest, which has netted New York such rich dividends since his first term in 1934, is not a recent acquisition. Actually, it began before he did, in family tradition. The Mayor's father, Achilles La Guardia, was a composer, conductor, and cornetist of note. He first came to this country as accompanist to Patti; made his home

here; and became an army bandmaster at various frontier posts, traveling with his family to South Dakota and later to Prescott, Arizona. A thorough musician as well as an accomplished performer, the bandmaster gave his son a solid foundation and saw with pleasure that the seeds fell upon fertile soil. As a high school student in Prescott, young Fiorello learned to play the cornet and showed a special love for the classics and Italian opera.

### A Difficult Struggle

After his father's death, however, the boy had scant time to regard music as more than a beloved hobby to which he would one day return. After duty abroad in the United States consular service and as interpreter—the Mayor is fluent in eight languages—he returned to New York, worked as interpreter by day, and studied law in night school. In 1916 he was first elected to Congress, the first Republican ever to be returned from a then firmly Democratic section of the city. Immediately, La Guardia made fame and enemies through his forthright liberalism. In the first World War, he resigned his seat in Congress and became an aviation instructor, later serving in the air forces as Lieutenant, Captain, and Major, and returning home with all conceivable decorations and honors.

### A Worker for Reforms

In 1919, he was elected President of the Board of Aldermen of New York City. Here his relentless war on corruption and graft raised havoc in entrenched political strongholds and gave New York a refreshing taste of good government. 1922 saw him back in Congress, fighting oppression and working for reforms—such as the shortened work day, old age pensions, and national unemployment insurance—which were then considered drastic novelties. In 1933 he was first elected Mayor of New York. This and his successive administrations have been distinguished by non-partisan appointments, the creation of a new city charter, balancing a forty-one-million-dollar budget by raising half in taxes and saving the remainder, cutting his own salary, and seeing that the city got its money's worth. La Guardia vented his bitter opposition to Nazism as soon as Hitler came to power. That he can temper bitterness with humor was shown when, prior to our entry into the war, he gave a visiting Nazi delegation a police escort made up entirely of Jewish officers. Music is fortunate in having such a champion.

"There must be no blackout of music during the ordeals now facing a war-torn globe, for music is a living idea; it is a human and humane expression, an ennobling hope."

—MARSHALL FIELD

## The Passing of a Giant

(Continued from Page 291)

The temperature was three below zero. We walked entirely around the boundaries of Central Park, covering several miles, and in that period the writer feels that he had one of the most valuable experiences and important lessons in his musical career. The arctic weather seemed of no significance to the great Russian.

During the course of the conversation he laid great stress upon phrasing and said: "An artistic interpretation is not possible if the student does not know the laws underlying the very important subject of phrasing. Unfortunately many editions of good music are found wanting in proper phrase markings. Some of the phrase signs are erroneously applied. Consequently the only safe way is for the student to make a special study of this important branch of musical art. In the olden days phrase signs were little used. Bach used them very sparingly. It was not necessary to mark them in those times, for every musician who counted himself a musician could determine the phrases as he played. But a knowledge of the means of defining phrases in a composition is by no means all-sufficient. Skill in executing the phrases is quite as important. The real musical feeling must exist in the mind of the composer or all the knowledge of correct phrasing he may possess will be worthless."

With the coming of Bolshevism in 1917 and thereafter, Rachmaninoff came to America and made this country his home. He and his wife, however, did not complete their naturalization papers until February first of this year.

Rachmaninoff regarded himself first and foremost as a composer, and when his career in America obliged him to take up either that of conductor or piano virtuoso he chose the latter, although the post of director of the Boston Symphony Orchestra was offered to him for a second time. In his early life his piano playing centered around his own works, and when he had to extend his repertory in America he depended upon the advice and counsel of his good friend, Leopold Godowsky, who coached him in many programs. He developed in this field amazingly and became one of the finest pianists of history. His performances were re-creations of the works of the masters as only one with a composer's insight could make them.

Despite his stern, grim—almost forbidding—platform appearance, Rachmaninoff's friends can never forget his delightful, jocund improvisations upon the Strauss Waltzes, which he

(Continued on Page 360)



# Have Fun With Music!

An Interview with

*Kent Cooper*

Distinguished American Journalist  
General Manager of The Associated Press  
Composer of "America Needs You"

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES



Frank Black (standing) and Kent Cooper going over a new composition

ONE OF THE MOST STIRRING patriotic songs to have been inspired by America's war-time emergency comes, words and music complete, from the pen of a man who is neither a lyricist nor a composer. Kent Cooper, top-ranking journalist and general manager of The Associated Press, simply felt the need to express his feelings about America—about the good things in America, about the warm opportunities America offers to those who have the will to serve her. Since it is natural to Kent Cooper to express himself through the medium of music, he wrote *America Needs You*. And since Mr. Cooper desires no material returns from his musical labors of love, he turned over song, rights, and royalties to the Girl Scouts. Kent Cooper has the music hobby.

"Music is better than a cocktail," Mr. Cooper states. "It gives you a lift, a pick-up, and an inner resource upon which to build. I don't believe it is a question any more of whether people 'ought to' cultivate the music hobby—more have it than is generally realized. The only difficulty is that many people are ashamed to acknowledge it. A love of music, or any of the softer, finer things of life, is held, for some reason, to involve a loss of dignity. That, perhaps, is a distinctly American point of view. We have come to associate virility with what is known as the 'he-man' activities. Of course, it's a mistake. The spiritual development that music affords is quite as manly and quite as necessary as muscular development. In time, we shall overcome this 'highbrow handicap,' and stop looking surprised when we learn that men with the vigor and fighting blood of Vice-President Dawes, the late Nicholas Longworth, and Mayor Fiorello La Guardia all have the music hobby. I have the feeling that many people could write tunes, if they really wanted to. It is not important that the result turns out

to be a hit or a classic. The main thing is to get at it and try!"

Mr. Cooper himself has been writing and playing music since his boyhood. He is entirely untaught; yet, gifted with a perfect ear and an unquenchable love for music, he came within an inch of becoming a professional violinist.

## First a Violinist

At the age of ten, his father bought him a cheap violin. He taught himself to use it and, four years later, joined his high school orchestra. At about

that he would have made orchestral playing his career, had he not been offered a chance on a newspaper at twelve dollars a week. The difference between twelve dollars a week and one dollar a night decided him in favor of journalism. That is how The Associated Press got a singularly efficient general manager, and how the Girl Scouts got a hit song.

"Naturally, I don't approach music as a professional would," Mr. Cooper continued. "I just have fun with it. I can play any tune I've heard, provided I like it. If I don't, if it doesn't give me something personal, it does not shape up for me at all. And the element that gives pleasing music its shape and meaning is melody. I guess that most music lovers agree with me in that. No matter how deep or great or erudite or educational music may be, if it lacks melody, it does not come to life. Melody is what makes music popular.

## Too Much "Marouf"

"I remember years back going to hear an opera called 'Marouf.' I happened to go to that opera because, when the regular press tickets came in to The Associated Press, the seats for the more popular works were quickly snatched by senior members of the staff, and 'Marouf' was left; nobody else wanted to hear it. So I went. The first time I heard it, I couldn't get anything out of it. During the course of that season, 'Marouf' tickets were left lying around regularly, and each time I used them to see if by frequent and assiduous application I couldn't get into the meaning of the thing. By the left-over-ticket process, I heard 'Marouf' six times. After the final performance, I found that I had gotten but one idea from the thing—that was a brief line of melody near the end, the words to which were, 'O, Marouf!' That was all the melody I could detect.

## Melody First

"Now, music is truly the universal language—the only form of transcribed expression in which not only the meaning but the actual symbols are



Kent Cooper, Dr. Frank Black, and a group of Girl Scouts who have just rehearsed Mr. Cooper's widely sung "Girl Scout Song."

that time, he first began setting down the melodies that kept running through his head. His three sisters sang and played piano, and the Cooper family made music together, as a source of home fun. When his sisters married, the boy felt lost playing his violin without accompaniment, and taught himself the piano as a means of finding his way back to musical completeness. Later, he found a post in a local theater orchestra and earned a dollar a night. Mr. Cooper is sure



the same all the world over. And that language defeats itself if it doesn't speak in understandable melody. Certainly, music must and does contain more profound elements, but melody must come first. You will find, as a general thing, that the music which falls short of popular appeal, in the best sense of the term, lacks melodic values. This is aptly illustrated by what we might term the highbrow handicap attaching to so much good music. The average citizen is afraid of 'the classics' because he imagines that they will be dull with the dullness that stresses sublimity and neglects pleasanter values. But once the classics become shorn of their highbrow tag, the themes themselves become highly popular. You have only to examine the long list of hit-tunes based on borrowed themes to prove the hold that classic melodies can have on the average man. Why is it that classic themes go down well when the classics themselves still call forth a certain shyness? Because the American people are more susceptible to tempo and rhythm than to tunes. Anything that makes them stamp their feet and take part in a pedal way pleases them. Thus, when a melodic phrase out of Chopin, or Haydn, or Handel is set in a dance rhythm, people love it. Perhaps our musical culture began in our feet—but it's rapidly going higher. I found out about America's love of rhythms when I had my own orchestra, years ago. When we played straight music, without drums, the people went on with their talking; but as soon as the insistent rhythms of the drums were added, they stopped talking, listened, tapped their feet and smiled.

"I think it would be an excellent thing for people to write down their musical thoughts. Try to write! It won't go too easily the first time, but it's lots of fun. For me, it is much easier and much more natural to write away from the piano. After the theme is set down, it's exciting to try it over, of course, and find out how it really sounds; but it is more helpful to write without any assistance beyond the urge of trying to get the melody out straight. And it is a wonderful, uncanny feeling to hear others singing or whistling *your* tune! I have whistled plenty of other people's tunes without thinking much about how it might affect the composers to hear me. But when I was sixteen, I had my first experience with listening to others whistling something of mine. I wrote a song called *My Village Girl*, and when I walked along the streets of our town and heard the neighbors whistling it—well, it felt pretty wonderful.

#### A Song with a Purpose

"People have been kind enough to ask me about the origin of *America Needs You*. I went about writing this song with a purpose, which is not my usual method. Generally, I find a tune running through my head and I build the words and the feeling of the song around it. I like to sit in my easy chair, at home, and look at a fine old tree outside in the garden, and listen to what it has to say. But with *America Needs You*, I worked differently. First I had a purpose in mind. I wanted a song that might be suitable for children's choral singing, and that should stimulate a love and an appreciation of America. We have a number of patriotic songs, to be sure, but not quite of this type. Most of the old stand-bys are war songs, and they reflect sentiments and enthusiasms that are not entirely an expression of our present-day needs. Even *The Star-Spangled Banner*, for all our (Continued on Page 355)

## Three Main Touches

by Leonora Sill Ashton

ONE OF THE PRIMARY TASKS to be undertaken, in piano lessons, is to bring to the pupil a clear idea of the different touches necessary to achieve different tones on the piano.

A famous teacher once likened the three main touches of piano playing to the primary colors; explaining that, as varied hues and shades developed from these, so touches which brought forth varied qualities of tone developed from the three basic methods of sounding the keys: *portamento*, *staccato* and *legato*.

This simile presented to pupils has proved to be one of practical value, making the subject of colorful tone production a definite fact to be taught and learned.

It is best to use a simple five-finger exercise to demonstrate the last two touches to the pupil. With this goes the explanation of how the close, smooth, even sounding of the keys in *legato* playing is brought about by finger action which releases one key at the exact instant that the next one is sounded; and how *staccato*, the exact opposite of *legato*, is played by separating the tones, either by finger, wrist or hand movement, leaving each one detached from the note which preceded it.

*Portamento* touch is best demonstrated over the simple triad, with a gliding motion of the hand guided by the wrist. This touch may be explained by telling the pupil that it is closely connected with the technic of the voice in singing, when the tone is carried from one note to the next so rapidly, that the intermediate notes are not defined.

When the muscular activity demanded by the three touches is clear to the pupil, have him turn

his back on the keyboard and perform the three yourself. "Music is the art of the ear." All musical theory will be unavailing to the music student, unless the subject matter presented to him enters his consciousness through the avenue of his hearing.

Persevere with this special ear training, until the pupil can recognize a faulty *legato*, a weak *staccato*, or the harsh, fettered tone which is a result of a stiffness of muscular conditions. Have him listen until he can name a *staccato* passage as being performed by finger action, arm action from the wrist, or arm action from the elbow or shoulders.

Someone once said that anyone could play a five-finger exercise, but it took a wise man to adapt what he had learned from it to the use of his interpretive work. Therefore, in this "touch" period of the lesson, one eventually will turn to the musical compositions of the pupil, preferably those which he knows well, and encourage him to point out and then play the different parts with special touches needed in those parts.

In this way much effort of useless repetition will be saved, for every portion of the composition will have its own muscular action allotted to it, with the resultant development of the proper tone. For, of course, the ultimate end of touch is to bring forth a tone of fine quality, whatever its character may be.

Even in this day of penetrating music study and adaptation, one hears, at times, harsh tones coming from beneath the fingers of intelligent musicians. One of the basic tasks, of classroom and studio alike, is the teaching of touch—a most important phase of piano playing.

## The Hymn That Was Found in a Bottle

by Benjamin Hadly, Jr.

Once to every man and nation  
Comes the moment to decide,  
In the strife of truth with falsehood,  
For the good or evil side;  
Some great cause, God's new Messiah,  
Offering each the bloom or blight,  
And the choice goes by forever  
'Twixt that darkness and that light.

THIS HYMN, strangely prophetic of the character of the present time, may be found in the Episcopal Hymnal as No. 433. But the music to which it was set was found in a bottle which was picked up at sea. Nobody knew where the melody originated. It just came out of a bottle. This music became a Welsh patriotic air called *Ton-Y-Botel*—The Welsh for "Tune in a Bottle"—after it fell into the hands of a Welshman, who gave it this name. To-day we speak of "canned" music. At that time some of it seems

to have been bottled—and not labeled.

The text of the hymn itself was written by James Russell Lowell in 1845. Lowell was born in Cambridge, Massachusetts, in 1819, of English and Scotch ancestry. It is interesting to remember that he entered Harvard in his sixteenth year, and that he was the first editor of the *Atlantic Monthly*. He had a fondness for ancient songs and ballads, a lively sense of humor, and he never lost sympathy with people. He was a poet, essayist, and diplomat. He became Ambassador to Spain in 1877 and later was transferred to the court of St. James.

Lowell had an inherent love for books and words, but he was never a pedant. His father was a minister, whose extensive library played an important part in the younger Lowell's career. It seems not unusual that Lowell turned occasionally to the writing of hymns. And the *Ton-Y-Botel* air is singularly well fitted to Lowell's words.

"FORWARD MARCH WITH MUSIC"





FIGURE 6



FIGURE 7



FIGURE 8

**W**HAT IS this "controlled" movement, a movement which must not be stiff, yet must not be relaxed? Compare the two ideas, free and controlled in this way: You have in your hand a heavy, empty glass, which you will set down on the table with no especial care or thought. You are relaxed or "free" in your movement. But suppose that the glass is full to the brim, and you wish to put it down without spilling a drop, then the condition of your arm and hand is very different. You control it, and yet you do not stiffen the arm because stiffness would prevent the smooth, steady movement which you need.

#### Effect of Controlled Movement:

When used in playing, the controlled movement produces an intensity and a depth of tone, and an intensity of *legato* which cannot be obtained in any other way. In passages it can give great brilliancy and great speed. The relaxed, free movements, used by the hand suited to them, have opulence and warmth. Some hands would naturally play in one type, some in the other; some can well learn to use both types.

The analysis of the hands pictured will take into consideration their natural aptitudes and their needs, and should be a clue to the needs of the average student. It should be understood that not all of the students whose hands are shown have done much work at the piano. Some have just begun their study, some have had two

# Training the Hands for Piano Playing

by Florence Leonard

## Part Two

or three years of development, some have had more.

The first hand (Fig. 6) is of the short-fingered type. But the hand also is short, and all sections are evenly proportioned. The fingers are well-articulated at the base, and they have a good span, so that not only octaves but full chords are easy for them. They have excellent mobility and yet are somewhat developed in muscle. The wrist is strongly built but not stiff. These characteristics all point to possibilities of good technic. But they indicate good tone also. Because the fingers are well-cushioned, in addition to being muscular and supple, a warm, singing tone is

easily possible in both cantilena and passages, and a clear, firm tone in the latter—all with free or relaxed playing. The hand can play much "long-fingered" and can vary its tone by curving the fingers.

This hand, however, can learn much more. First, it can develop more strength in every finger and in the knuckle support. Such added strength will be heard in the quality of the *legato* as well as in passages.

#### Need of "Fixed" Tone

Then it should add to the free playing, the fixed and the pressure playing. What is the "Appassionata" without that intensive, controlled tone? Or the *B-flat minor Prelude* of Chopin, or the *G minor Ballade*, or the *C minor Nocturne*? When you compare the playing of X, which

does not satisfy you in these compositions, despite his dexterity, with that of Y, which does satisfy you, do you not discover that an important reason is that X uses a percussive tone, never deep, never intense, while Y uses a combination of controlled hand and arm, resulting in a deep, intense, carefully modelled tone?

Such a tone depends on strength in the hand as well as quietness, and on power from the shoulder, and a supple, obedient elbow. These faculties should be cultivated for the hand in Fig. 6. They must be developed through practicing and playing in the fixed style, and also by special strengthening exercises. (Continued on Page 308)



FIGURE 9



FIGURE 10



FIGURE 11





LILY DJANEL

(Miss Djanel's name is Belgian in origin. "Dj" is pronounced like the first part of the word "judge" and "anel" is as in "channel," with the accent on the last syllable.)

ONE OF THE BRIGHTER results of the war is that it brought the world's greatest *Carmen* to the United States. Lily Djanel's operatic repertoire is an extensive one, including rôles as varied as *Melisande* and *Salome*; and she is one of the few outstanding dramatic singers who has established herself as a recitalist of the first order. Yet her *Carmen* stands as her personal hallmark in three continents. Her coming here is as dramatic as any episode she is called upon to enact on the stage. In June of 1940, Miss Djanel was singing leading rôles at both the Opéra and the Opéra Comique in Paris. War currents were in the air, nightly sirens and the ceaseless rumbling of military trucks outside her Paris apartment made sleep impossible. Because of her heavy working schedule and her need for rest, Miss Djanel removed to her villa in the country, within commuting distance of Paris, and visited her apartment every day. On the night of the ninth of June, she sang *Carmen* at the Comique and returned to the country. The next day the Paris theaters were closed. Miss Djanel remained in the suburbs as long as she could stand the strain and then went to the station to get a train for Paris. But no train came. Instead, there passed a train in the opposite direction, and through its windows, Miss Djanel recognized a number of choristers from the Opéra Comique. They told her that, despite all previous announcements to the contrary, the Germans had entered France's capital. Miss Djanel has not seen her home, her friends, or her belongings since. Equipped with only the money and jewelry she had with her, she made her way to Lisbon and ultimately to America. "It was not through personal fear that I came," she assures you; "simply, I could not sing for those bestial Nazis—or in an atmosphere dominated by them." Since leaving Paris, Miss Djanel has established herself as an artist of first magnitude here and in South America.

#### An Early Beginning

Her musical life began when she was born. Her parents were unusually musical, and singing and playing formed part of her home atmosphere. Her mother had an extraordinary voice and great

dramatic ability but the conventions of the day forbade her using her gifts professionally. When Lily's talents asserted themselves, her father opposed the same conventional restrictions—but her mother insisted that the girl be given her chance. At an early age, Miss Djanel entered the Paris Conservatoire as a pianist and was thoroughly trained in theory, harmony, and general musicianship—training which has been of the greatest service to her since; through it all, sheerly musical problems have been eliminated from her subsequent work. When her voice was discovered, she began her studies anew in the vocal field, and made her début as a recitalist. After one of her recitals in Belgium, the manager of the Liège opera advised her to try her abilities on the stage and offered her a contract.

"He asked me what rôle I should like best to sing," relates Miss Djanel, "and I chose *Carmen*. I had always loved Merimée's story, and Bizet's setting for it afforded the happiest possible combination. Thus it was arranged that *Carmen* should be my début. In those days, I was enflamed by 'pure music' only and went to many more concerts than operas—because the story, stage, and dramatic elements of opera diluted its absolute 'purity.' I had not seen more than two performances of *Carmen* in my life. But I studied the score musically, and made sure of the character of *Carmen*. And that is all the training I had! Not until two years later, when I was preparing the rôle of *Salome*, did I have any dramatic coaching. Then, to my delight, I was told that the methods I used instinctively were also the

approved methods. If I speak of this it is not to take credit to myself—I deserve none; it is, rather, to point to a fact that I consider the very basis of all artistic work. The first foundation must be one of natural, inborn aptitude. Coaching and technical lessons can, undoubtedly, be of great assistance in making the student aware of the things he does; but no amount of

coaching or teaching can *instill* dramatic fire into a person whose gifts lie in other fields. For the student who takes a professional career as his goal, the first step must be to make certain, through experiment and advice, that he possesses those abilities, of voice and communication, which can be improved by lessons, but *which can never be entirely taught*.

"Assuming that our student has these abilities, he can help himself greatly by concentrating on one of the least understood problems of artistic projection. That is *complete freedom*, both of body and of technical mastery. Freedom of body is not to be confused with 'relaxation exercises.' Certainly, free-

dom cannot exist in the presence of tension, but it has nothing to do with the muscular inertia produced by conscious 'relaxation.' Freedom, as I mean it, describes the complete control of the body and its uses, without difficulties or obstacles. To draw a comparison from a very different field, any ordinary citizen can, if necessary, double his fists and defend himself from a blow—but the trained boxer can do more. He can manage his body so as to produce and duplicate any sort of defensive technic at will. Turning to a less physical field, any literate (Continued on Page 312)

# Freedom in Singing

As Viewed by

Lily Djanel

Distinguished Song Interpreter

Leading Soprano of the Metropolitan Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST



DJANEL IN "CARMEN"

"FORWARD MARCH WITH MUSIC"





PHILIP PAUL BLISS

## Philip Paul Bliss

"The Melody Must Sing Itself to Me"

**P**HILIP PAUL BLISS, composer of the popular *Tumble-Weed* and *Chimney Swallows*, organist, and editor, was born in Chicago, November 25, 1872, and died in Owego, New York, February 2, 1933. He was the son of the famous musical evangelist, P. P. Bliss who, during his association with Dwight L. Moody, compiled a collection which had one of the greatest sales in the history of gospel hymns.

The elder Bliss met a tragic death in a train wreck at Ashtabula, Ohio, leaving the son, at the age of four, to be brought up under conditions which were quite different from those of his father, who had destined the boy for the Ministry. Paul, however, went to Princeton Theological Seminary, from where he was graduated in 1894; but his love for the artist life was strong, and after study in Philadelphia under Hugh A. Clark and Richard Zeckwer, he went to Paris, where on the "Boule Miche" and at Montparnasse he devoted himself to music; his teachers there being Guilmant and Massenet.

Returning to America, he became organist and teacher of public school music in Owego, New York. Following this, he was music critic for the John Church Company, then the Willis Music Company, and later joined the staff of the Theodore Presser Company. He wrote an amazing number of delightful compositions for piano, employing many *noms de plume*. His well-known *Hanging Gardens* was written under the assumed name of Evan Davies. His compositions total about two hundred piano pieces; one hundred songs; solo pieces for organ, violin, and violoncello; many operettas; (Continued on Page 300)



FRANCESCO B. DE LEONE

## Francesco B. DeLeone

"Conflict of Emotions"

**F**RANCESCO B. DELEONE, pianist, composer, was born in Ravenna, Ohio, July 28, 1887. He studied at Dana's Musical Institute, from which he received his Mus. Doc. degree, and at



CEDRIC W. LEMONT

## Cedric Wilmot Lemont

"Music People Can Understand"

**C**EDRIC WILMOT LEMONT, pianist, organist, choral conductor, composer, teacher, was born in Fredericton, New Brunswick, Canada, December 15, 1879. He was educated at the University of New Brunswick and later was graduated from the New England Conservatory of Music and the Faelten Pianoforte School. His teachers included Carl Faelten for piano and H. M. Dunham for organ. He has been organist for various churches in Canada and the United States. He has taught in the Walter Spry Music School, Chicago, Illinois; Ohio Wesleyan University, Delaware, Ohio; and privately in Mobile, Alabama; Columbus, Ohio, and in New York City.

In 1914 Mr. Lemont married Anna B. Taylor and it was their daughter, Sheila, who inspired her blind friend, Arthur Kellogg, to compose the song, *Sheila*, which the famous baritone, John Charles Thomas, has made one of his favorite radio and recital numbers.

Mr. Lemont is also author of three volumes of *American History and Encyclopedia of Music*.

His widely used piano works include "Facile Fingers," a set of studies; "Dream Pictures," "Creole Sketches," and "A Spanish Fiesta," all piano suites; and many piano pieces, among which are *The Brooklet*, *By Moonlight*, *Witches' Dance*, *Rope Tricks*, *On Hallowe'en*, *Fairy Tale*, *Happy-Go-Lucky*, *An April Shower*, *Chasing Butterflies*, *Elfin Frolic*, *Pigeons*, *A Roundelay*, *Rainbow Through the Clouds*, and *Will-o'-the-Wisp*.

"It has been my feeling that there is so much obscure and complicated music in the world, that there is always room for simple and engaging

# Among the Composers

*Every music lover naturally has a keen interest and curiosity concerning the lives of the composers whose works he plays. THE ETUDE has had in preparation for a long time a series of articles about these present day and recent writers whose compositions are widely performed. We also have asked these composers for an expression of personal opinion upon compositions in general, and these timely contributions will be printed from time to time in this newly inaugurated department.*

the Royal Conservatory of Naples, Italy. He was a pupil of Ernest Bloch, Camillo De Nardis, and others. He is founder of the Music Department of the University of Akron. His compositions include hundreds of piano compositions; also anthems, oratorios, cantatas, light and grand operas, and songs.

Among his best-known works are: *Polonaise, B-flat minor*; *Valse Caprice, No. 2*; *Valse Caprice, No. 3*; *Valse Caprice, No. 4*; *Sunrise*; *Forest Flowers*; *Sunset*; *Sicilian Serenade*; *Spring's Melody*; and *Song of May*.

"Great music has always seemed to me like the conflict of emotions—a mountain moving toward a mountain," writes Francesco B. DeLeone. (In Akron, where he has been musical leader for years, they pronounce his name something like Dél-lee-own.) "In the drama and in opera," continues Mr. DeLeone, "the (Continued on Page 300)



melody," states Mr. Lemont, in setting forth some of his ideas. "Therefore, I have devoted much of my life to that kind of music. My first quest is a theme that represents a definite thought. My next problem is to present it according to the rules of good musical grammar, syntax, and rhetoric, if you please. Just as a well-balanced sentence, well punctuated, and made up of understandable, appropriate words can always be understood better than a foggy, pedantic, clumsily-worded sentence, so a well-phrased melody, with an appropriate though not hackneyed chordal setting, is always more acceptable. Pupils have asked me, 'What is the good of phrasing?' When they do that I write off, on a piece of paper, something like this. 'Twinkletwinkle little star how I wonder what you are up above the world so high like a diamond in the sky.' They immediately get the idea.

"I think that it would be a splendid thing if all composers who write for the piano would teach the instrument for a few years. I taught my three daughters up to the time that they entered high school and am greatly indebted to them for what I learned. I have also felt fully repaid for my efforts because of the enjoyment, understanding, and appreciation they have shown since reaching maturity. Music lessons must be enjoyed. They must be an event. More than this, the compositions played must contribute to this event. Since a large part of the music under Grade Four is designed for children, it should be made to please children. Schumann, Mendelssohn, Tchaikowsky, and other composers considered this a great responsibility. Children live in a world of make-believe and the composer of works for children must realize this very strongly. I remember that my youngest daughter, as a child, felt that taking music lessons from her father was too much of an incidental family affair. Therefore, before each lesson she would gather up her music, put on her hat and coat, slip out of the side door, run around to the front, ring the bell, to be greeted by her father with the formality of a regular music teacher."

## Francesco B. De Leone

(Continued from Page 299)

conflict between two great souls is considered the most powerful moment. Think of the duet between Tristan and Isolde, one of the greatest musical moments on the stage. This applies relatively to the most frivolous idea. Composition is the successful balance of one musical element against another. The technique of writing never occurs to me. That is one of the reasons why I spent years studying musical composition.

"If a theme is fertile, it immediately lends itself to treatment. If not, it goes into the wastebasket. A composer does not just sit down and say, 'Now I will compose.' When the melodic vein opens, you work upon it as a miner brings up a treasure.

"When writing a song I always memorize the text until I can recite it freely. Then, in some inexplicable manner, the Muse sings. Melodies to me are like beautiful flowers in my garden. I nurse them along until they blossom out in their God-given glory. There is no more beautiful experience than this, in the short span of existence that we call life.

"For three years I have been engaged upon a Grand Opera, and I don't know how anyone could have a more thrilling experience. One must live through all the emotions of every character with an almost autobiographical accuracy. Every character must have a personal as well as a spiritual development and unless the music follows the mood with artistic integrity, the hearers soon detect a note of falsity.

"For me, musical composition is a great joy—to create a theme or an idea, then to develop it, and finally to bring it to completion. I do not spend much time in dreaming about this mood or that, for the moment an idea appears, seemingly from nowhere, I immediately make sketches and also see it through to its completion. That is where the happiness and joy come in. Composition has done so much for me. It has helped me to be more human and tolerant towards others, regardless of their station in life. It has taught me to respect the dignity of a tree, the appreciation of beautiful flowers—the greatness of a mountain—a river; in fact Nature and God—to whom I humbly bow and thank for His kindness to me.

## Philip Paul Bliss

(Continued from Page 299)

and educational works. In addition to the already mentioned *Tumble-Weed* and *Chimney Swallows*, some of his other best-known works are the piano solos, *Dawn Dance*, *Rose Leaves*, and *The Winding Road*; the male chorus, *A Plainsman's Song*; and the operettas, "The Ghosts of Hilo," "Penitent Pirates," and "Rag, Tag, and Bobtail."

Mr. Bliss explained the success of his works thus: "It's easy if you go about it right. I never sit down to write a piece. I always wait until it sings itself to me. More than this, I have found in my contacts with composers, from Vincent d'Indy down, that those who count, follow the same method. Good music is not an artisan's job, but good music must have artisanship. Let it sing."

## What the Nazi Vandals Did to Tchaikowsky's Home

VANO MURADELI, one of the modern Russian composers, gives his impressions of the bestiality of the Nazi sadists when they paid a call upon the home of a Russian master:

"Last March, shortly after the Red Army had pushed the fascists back from the approaches to Moscow, I visited several towns newly liberated and cleared of the Germans. I saw for myself—and I shall never forget—the charred embers of Kalinin, the houses of Torzhok bombed on the checker-board system, the ruins of Klin.

"The name of this last town is inseparably bound up with that of one of the greatest geniuses of Russian music, Tchaikowsky, whose house had been preserved as a museum and memorial. When I went to pay my respects to the composer's memory, I met everywhere traces of the havoc wrought by the Hitlerites. The stone gateposts had been uprooted by a tank; the museum rooms, preserved with such loving care for many years,

had been plundered by vandals who knew neither fear nor stirrings of conscience, who trampled upon everything within reach. The very walls had been defiled by these savages. One had the impression that those who passed through the rooms were not creatures belonging to the human race, living among the human race, but a herd of wild boars intent upon trampling and destroying everything; their filthy snouts overturning fine statues and busts, their tusks slashing pictures, their bristles tearing the delicate fabric of chairs and the severe wall panels. Broken furniture, torn books and music were strewn everywhere. There was a spot, dreadful in its emptiness, where Tchaikowsky's piano once stood. In this house, where not so long ago the magic strains of ballads and arias and the immortal Sixth Symphony were heard—when the foremost Soviet musicians met on the 100th anniversary of the composer's birth—all was now defiled by the breath of fascism.

"I knew that whatever could be restored by human labor and care would be recreated here. And confident as I was of that day when we should retrieve what has been taken from us, I felt, too, that this despicable crime would not go unpunished. The Hitlerite degenerates, these creatures a hundred times accursed, and surrounded by those who hate them, will receive the punishment they deserve for their depredations.

"I was about to leave when the old doorman, true to tradition—and this seemed the beginning of the museum's restoration—suggested that I write my name in the visitors' book. I took the pencil and with all the force of hatred the human heart can feel I wrote: 'Vengeance upon the accursed German barbarians, death to the accursed German barbarians! Ruin and destruction to those who ruin and destroy treasures that belong to mankind! Show no mercy to the Hitlerite mongrels who imagine in their insensate fury that by destroying a book they destroy the thought it contains, that by breaking an instrument they can stifle melody forever. The people's love for their culture can never be destroyed!'"

## Tension Relieving Music at the Front

The men of the flying forces don't want inspiring music. What do they want when they come down from the blazing clouds? Probably no human challenge is so severe as that experienced by the crew of a war plane of any kind. The strain every second reaches the heights of intensity. In fact, it is marvelous that a living human being can exist and function under such terrific conditions.

The music the airman calls for when he comes to earth is music which will quiet and soothe his inflamed nerves. Chaplain William J. Chase, of Maxwell Field, Alabama, asks for suggestions for music of this kind. He has been using master records libraries with the Cadets training to be pilots. He feels that music plays a psychologically therapeutic rôle for such men. He says, "Beethoven's Fifth and Eighth symphonies are not what we need, save for the *adagio* passages. The music of exaltation is good, but perhaps not music of triumph—in the bombastic sense."

These facts are presented by Armed Forces Master Records, Inc., sponsored by a large group of American musicians, including Howard Hanson, Albert Stoessel, Deems Taylor, Walter Damrosch, and Serge Koussevitzky.

"FORWARD MARCH WITH MUSIC"



# Modern Works Recorded

by Peter Hugh Reed

**B**ARTÓK: PETITE SUITE (1931); First Rondo; Second Bagatelle; Preludio—All'Ungherese; Improvisations, 1, 2, 6, 7, 8; Three Hungarian Folk Tunes; played by Béla Bartók (solo piano) and New Hungarian Folk Song; Chord and Trill Study; Chromatic Invention; played by Ditta Pásztory and Béla Bartók (two pianos). Continental Album 102.

Bartók is one of the foremost living pianists, and his six-volume collection of short pieces published under the title, "Mikrokosmos," is widely used by modern students of the keyboard.

He has also written some children's pieces; simple arrangements of folk tunes of Hungary and other countries. The bulk of the composer's piano music is difficult to perform, and the purpose of this album is to present an authentic document of the composer's artistic style for posterity. The sponsors point out that these recordings may be regarded as "Bartók speaking and teaching."

Most of the music here is boldly harmonic, strong and primitive in feeling. The composer has a fondness for percussive effects, and there can be no better way for a student to learn how to perform this music than by listening to these records. This set will undoubtedly prove valuable to both piano teacher and student, and appealing to those music lovers whose ears are attuned to dissonant music. The recording of the piano is very lifelike.

Reger: Waltz from Ballet Suite; Dubensky: Gossips; Prokofieff: March from The Love for Three Oranges; Arthur Whittmore and Jack Lowe (duo-pianists). Victor disc 10-1041.

Messrs. Whittmore and Lowe, both now sailors in the U. S. Navy, began as fellow students at the Eastman School of Music and emerged from that institution to become fellow artists in several years of successful concertizing. Playing their own arrangements, the pianists present an uncommonly fine sense of musical precision and coördination. This little disc should find a widely appreciative audience since the material is as interesting and well contrasted as the playing is admirable.

Sibelius: Symphony No. 7 in C major, Op. 105; Philharmonic-Symphony Orchestra of New York, direction of Sir Thomas Beecham. Columbia set 524.

The public press tells us that Sir Thomas is suing Columbia to prevent the distribution of this and other sets which he made for them with the Philharmonic-Symphony Orchestra. We are informed, however, that after this set and others were recorded, Sir Thomas gave his approval for their release. This suit need not concern us; the quality of the records and the performance as we find them are our sole concern. Let it be said at the start that few admirers of Sir Thomas would dismiss this set as an unworthy example

of his artistry. True, the orchestral playing is not as fine as that which the London Philharmonic (Sir Thomas' own orchestra) has given him in the past, but this is not the conductor's fault. There is much to be said for Sir Thomas' adroit handling of this orchestra and the results he obtains; the performance is one that would do him justice in the concert hall. His reading of this work differs from that of Koussevitzky and Golschmann in many aspects. The tempo he adopts in the earlier part of the work is faster, and though this does not allow for the same depth of feeling that Koussevitzky obtains, it does lend excitement to the pages that immediately follow the brooding, contemplative opening. Sir Thomas leaves the listener more with an impression of the score as a whole than do the other conductors, which is one way of saying his reading hangs together better.

Stravinsky: The Fire Bird Suite; NBC Symphony Orchestra, direction of Leopold Stokowski. Victor set 933.

This is the fourth recording of this music that Stokowski has made. Previously his 1936 set made with the Philadelphia Orchestra ranked as the best. The present set offers many advantages over the others. The realistic qualities of the instrumentation are not subjected to the distortion of woodwind soli that was apparent in the earlier Victor set. Stokowski's treatment of this score is highly individualistic, and despite the fact that some critics disagree with his reading

there can be no question that the public favor it. It should be noted that a work of this kind allows for many interpretations—perhaps as many as listeners' imaginations and interpreters' conceptions make possible.

Ravel: Alborado del Gracioso; Cleveland Orchestra, conducted by Artur Rodzinski. Columbia disc 11910-D.

Ravel could be extremely slick and clever, and this piece is representative of this type of his artistry. The title implies Morning Serenade of a Buffoon. Although no program is intended, we often find one given. It states the buffoon serenades at first somewhat vigorously (one hears the imitation of guitar strings); he becomes urgent and intense; he contrasts his passion with his desire; he endeavors several times to climb a trellis before he finally succeeds. Originally conceived as a piano piece, the composition was later orchestrated by its composer, and its popularity in the present form always has been greatest. Rodzinski stresses the irony here rather than the wit. The performance is brilliant and not inappropriately taut.

Glazounov: Waltz in F, Op. 51; Concert Waltz in D, Op. 47; Chicago Symphony Orchestra, conducted by Frederick Stock. Columbia set X-232.

Faint echoes of Johann Strauss, Gounod and Tchaikowsky prevail here. Glazounov had a gift for melody, but he lacked true distinction. The Concert Waltz in D is the better work. If one likes lush melodies, faintly reminiscent, in the waltz pattern, these two works will appeal. They are excellently played by the late Frederick Stock, and the recording is splendidly contrived.

Schumann: Quintet in E-flat, Op. 44; Rudolf Serkin (piano) and

Busch Quartet. Columbia set 533.

Of the several sets of this work which have been issued in the past fourteen years, this is the most satisfactory performance. In the first place it is a finer reproduced set than either the Gabrilowitsch-Flonzaley or the Schnabel-Pro Arte ones and a more sympathetic and understanding exposition of the music than the Sanromá-Primrose version. The coördination of ensemble is highly admirable here, and the sensitive listener will be aware of a compatibility of artistic temperament which did not really exist in the other sets.

This is a work which should be in every man's record library, for it is supreme not only among Schumann's (Continued on Page 342)



GLADYS SWARTHOUT

## RECORDS



TO THE MUSIC LOVER, radio is as much a local affair as it is a national one. For there are many local stations which play good music from records, and issue monthly programs which the interested music lover can acquire so that he can tune in on the music he wants when he wants it. Local radio also features local talent; and there is a great deal of this which goes unheralded year after year that undoubtedly deserves to be more widely appreciated. We cannot tell our readers anything about local programs unless we concentrate on our own, which, of course, would not be fair to our readers. Of the various and sundry programs of local talent which have proved disappointing, we dare say that these do not so greatly exceed the national ones. There's good and bad talent on the radio, nationally as well as locally, but one advantage with radio is that no one has to stay with bad talent. And, if you do hear a program that does not measure up to expectations, you can search around and find something else more pleasing. The good of radio lives on, the bad is definitely interred with the buried past.

If we do not like a national program, it frequently works out that we can tune in on a local one that is more appealing. The critics of radio hardly give credit to its riches; often there are several worthy programs available and one is hard put to know just which would be the best or the most rewarding. Let us give credit to the local program maker who, often working with meagre facilities, little finances, and not too much talent, gets surprising results when we least expect it. Some local program makers have realized the worth of community singing and have made arrangements for regular programs of this kind. The local program maker of your community occupies an important post; don't disparage him if he doesn't always produce the best. He is trying to find good talent, but he has a powerful lot of national competition to buck up against. And, even if you do appreciate and like the recorded programs he provides for you upon occasion, don't expect him always to rely on records. He is ambitious; ambitious for you, for your community as well as for himself. He is anxious to give the home-town folks a break, and to show the ones who really have talent that they can make good, even if it is only locally. We all have to begin somewhere, and many a successful musician on the radio owes the start of his career to the local program maker.

Two of the major symphony concerts of the winter season are off the air. We refer to the broadcasts of the New York Philharmonic-Sym-

phony Orchestra and of the NBC Symphony Orchestra. Those last eight concerts which Stokowski directed this year will be remembered for a long time. Never before has this conductor programmed more interesting material. Wisely

realizing that the classics get their share of airing by way of radio, Stokowski programmed a worthy, modern work for each concert. Thus he gave his listeners opportunities to hear renditions of the contemporary Stravinsky and Hindemith symphonies; the most recent symphony of the Frenchman, Darius Milhaud; and a first performance of Prokofieff's epic cantata, "Alexander Nevsky." In his Lenten program, the season's final one under Stokowski's direction, he played Debussy's seldom-heard music from the mystery play, "The Martyrdom of St. Sebastian."

Alert to its nation-wide, listeners' appreciation of Toscanini, NBC arranged for the broadcast of the second half of the all-Tschaikowsky concert which Arturo Toscanini, his son-in-law, Vladimir Horowitz, and the NBC Symphony Orchestra gave in Carnegie Hall on April 25 (Easter Sunday) as an aid to Uncle Sam's War Bond Drive.

Preceding Alfred Wallenstein's *Symphonic Strings* (heard Sundays from 7:00 to 7:30 P.M., EWT, Mutual network) there has been lately a fifteen-minute program by the Augustana College Choir from Rock Island, Illinois, under the direction of Henry Veld. The excellence of the choral singing, and its appropriateness at that closing hour of the day, have left many of us hoping that Mutual will make this all-too-short program a permanent feature. How nicely that program ran into Mr. Wallenstein's mellow strings; had

there been no announcements, one would have thought the two were an ingeniously devised unit.

There's a homespun touch to the **Greenfield Village Chapel** program which is heard over the Columbia network on Sundays from 8:45 to 9:00 A.M., EWT. It might be any village choir of boys and girls in America, although actually it is the village choir of Greenfield, Michigan. It is not inappropriate that that program leads into *News of the World*; it makes us more cognizant of the far-reaching resources of radio, and how important a village service can be in times like these.

One can derive a great deal from Columbia's Sunday morning broadcasts. The talented English organist E. Power Biggs follows the World News (9:15 to 9:45, EWT), playing on the famous Praetorius organ of the Germanic Museum of Harvard. This Baroque organ, a modern prototype of the kind of organ upon which Bach played, lends itself well to broadcasting, and Mr. Biggs always can be relied upon to present an interesting program. Following Mr. Biggs, quite appropriately comes the **Church of the Air** (10:00 to 10:30), and then the Negro choir, **Wings Over Jordan** (10:30 to 11:00). Five minutes of news follows this, and then the noted Dutch pianist, Egon Petri, delights listeners with a twenty-five minute recital of piano music. From 11:30 to 12, there is another worth while program, a program for book lovers and all who seek knowledge of the great literary classics, *Invitation to Learning*. Sometimes, a program with a title like this fails to engage the attention of listeners who tie up the word "learning" too much with the schoolroom, but *Invitation to Learning* is not just another educational feature: it is a program with a lot of heart and understanding in it, and it has helped many listeners to rediscover a lot of fine books.

Monday afternoons lately, from 3:30 to 4:00 P.M., EWT, Columbia has been featuring that young and gifted soprano, Eileen Farrell, in a half hour of song with the Columbia Concert Orchestra, under the knowing direction of Howard Barlow. Miss Farrell is one of the most gifted vocalists on the radio; the voice is unusually warm hued. Here is a singer whose future should be most auspicious, and we shouldn't be surprised if Miss Farrell was heard in the near future in the concert hall and on the operatic stage. In case you cannot tune in on Mondays (that is, of course, if the young lady is still singing—radio is so uncertain), we recommend that you tune in on Saturday nights from 10:45 to 11:00, EWT (Columbia network); she and Mr. Barlow are again together at that time.

That period from 3:30 to 4:00 P.M., EWT, Mondays through Fridays, is one to watch on the Columbia network, (Continued on Page 342)

# Radio and the Spring Season

## by Alfred Lindsay Morgan



WILLIAM PRIMROSE

RADIO

"FORWARD MARCH WITH MUSIC"



## TEMPO RUBATO

Etta Josephean Murfey has chosen the title, "Tempo Rubato" for a short anthology of contemporary poems relating to music and composers. As these have been written by various poets upon as diverse subjects as "To Debussy," "Bolero," and "Christmas Eve at the Radio," it is impossible to appraise the one hundred and eleven poems as a whole.

"Tempo Rubato"

Compiled by Etta Josephean Murfey

Pages: 58

Price: \$1.00

Publishers: Poetry Caravan Press

## A DISTINGUISHED ACHIEVEMENT

Dr. Carl E. Seashore, whose activities in psychology as related to music, outrank all others in his field, has written what is a biography of the movement, which necessarily must be, at the same time, a biography of himself. It bears the title, "Pioneering in Psychology" and is prefaced with an excellent portrait of Dr. Seashore.

In the progress from the quaint elemental attempts to encompass psychological phenomena, which was generally known as metaphysics (often a collection of interesting guesses without any scientific checkup), to the laboratory psychological investigations of James in America and Wundt in Europe was no easy accomplishment. Our own psychological laboratories and clinics came into being in the Nineties. It is to the credit of the University of Iowa that theirs was one of the first to be established. Dr. Seashore is particularly interested in musical psychological phenomena and has developed an acoustical laboratory which has attracted wide attention and serious respect from both psychologists and musicians.

The new volume, however, extends far beyond the realm of music and remains a most excellent review of much that has been accomplished in



DR. CARL E. SEASHORE

the field of psychology during the lifetime of the author.

"Pioneering in Psychology"

By Carl E. Seashore

Pages: 232

Price: \$2.50

Publishers: University of Iowa Press

## JAZZ RECORDS

The cult of Jazz is ever expanding and has devotees of unlimited enthusiasm. Now comes "The Jazz Record Book," compiled by a group of highly intelligent jazzologists, in which one thousand Jazz records, "from Jazz's earliest beginnings in New Orleans' Perdido Street and Storyville, right down to the big name bands of Hollywood," appear in all their clamorous din. Thus, in five hundred and fifteen pages we have a permanent catalog of the best known records, with a history of Jazz, the Blues, and Boogie-Woogie, with all the complicated and farcical patois that has grown up around this weird musical excrement. The collectors have taken on the manners and moves of the average collector of antiques, including those who go in for collections of moustache cups and buggy whips. As with dogs, ugliness in a record is often at a premium and the record that sounds like the proud scion of a boiler factory is heard with peculiar reverence. Out of the Rhythm Riots and Jam Sessions, there have come, of course, many ingenious musical patterns which, like the daisies on the dunghill, have real beauty.

Jazz is said to be the most vigorous of all American musical expressions. This of course does not refer to the Blues, with their flashes of genius from Handy, but more often their mawkish sentimentality. However, one certainly never can say that Jazz can ever equal the powerful, irresistible measures of the Sousa marches. There is a cultivated development of some of these themes and patterns by accomplished, well-trained composers, such as George Gershwin, Ferdé Grofé, Morton Gould, and others. When these works are played by famous bands, such as those of Paul Whiteman, Guy Lombardo, and others, there is a certain freshness and originality which is a

## BOOKS

"FORWARD MARCH WITH MUSIC"

## Music in the Home

# The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

startling relief from much of the perfunctory music of the past. But they hardly atone for the carnivals of cacophony which some Jazz music brings to the public ear. The writer has no quarrel with this. Everyone to his taste. If you insist upon food and drink that most people feel is not fit for human consumption, that is a matter for your own conscience and your own stomach ulcers.

As for the book itself, it is a most excellent piece of work and if you want to get a better idea of Jazz than you ever have had before, let this work be your guide.

"The Jazz Record Book"

By Charles Edward Smith with Frederic Ramsey, Jr., William Russell and Charles Payne Rogers

Pages: 515

Price: \$3.50

Publishers: Smith & Durrell, Inc.

## "Neo-Music?"

The everlasting struggle for originality has sent many modern composers of all lands into jungles deep, dark, and foreboding. Now and then some of them have come back with an orchid of gorgeous hue. Many, however, have returned with tonal curiosities which have bewildered the public, and despite decades of rehearsal, have won few devotees outside of a limited circle of self-satisfied cognoscenti. Yet, the quest in itself is altogether laudable and necessary, for without this spirit in art, little advance could be expected and we would have no Debussys, Stravinskys, or Shostakoviches.

Those who valiantly proclaim that they do not like certain eruptions of modern music which, as Milton put it, seem like "confusion moves confounded," are reminded that they are lineal descendants of those rococo reactionaries who could not abide the modernism of Haydn.

For the most part, the public stands on the sidelines, watching with tangled concepts the battle of the modernists. As to who the contestants are and what they are fighting for, it knows little. It is with the view of helping these innocent bystanders that John Tasker Howard has written his book, "This Modern Music," in which he has covered the subject as fully as possible within his page limitations and has used a vocabulary as little technical as such musically obscure philosophies (Continued on Page 360)



# The Teacher's Round Table

## FARTHEST NORTH TO DEEPEST SOUTH

Now that your day's teaching is done, and you have dined on a thick, juicy steak (if you can find one!), settle down in a deep cushioned chair, adjust your best "specs," heave a contented sigh and examine a grist of letters sent to the Round Table from all points of the compass. Here's the most thrilling one, which might well be captioned: "Next Stop, North Pole."

"I have just finished your page on 'Brahms; Specific Points.' As one cover-to-cover reader of THE ETUDE I wish to express my appreciation of the article, and sincerely hope you will give us more of your inspired essays on the other beloved composers mentioned. I greatly wish to know more of just what music expresses.

I write from under Northern Lights and sub-arctic stars. There are no towns or villages north of us, for the road becomes a trail into the wilderness a few miles from our home, Cochrane, Ontario."—Mrs. A. J. F.

The spectacle of aspiring musicians lovingly studying Brahms, Schumann and Chopin (Yes, we're tackling Chopin next, then Mozart and Beethoven) on the fringes of civilization, emphasizes anew the universality of music. That sentence of Mrs. A. J. F.'s, "I greatly wish to know more of just what music expresses," affirms the serious musician's ardent yearning to understand the processes of his art. The next step, through teaching or performance, is to bring its message of solace, order and understanding to mankind.

In the coming battle for a lasting peace, music intelligently disseminated might well play an important rôle. For where else can you find such freedom and sympathy, such power to heal and to rehabilitate, and such universal appeal as music offers? I am inclined to think that the future of the world would be in safe hands if all the peacemakers were sensitive, intelligent, music amateurs!

In the meantime I'm not at all sure that our army authorities realize fully the value of good music as morale lifter, rest-giver and inspiration for the armed forces. How easy it would be, for instance, to commission a few of our highly gifted young composers, who now spend their army life as file clerks or shouldering arms, to write compositions to further good will and understanding between our nations. Who for example will deny that the "Seventh Symphony" of Shostakovich has brought at least as much sympathy and admiration for the Russians as the host of propaganda stories with which we are necessarily fed?

### THE MUSIC HOUR

Speaking of the power of music, can you imagine my delighted surprise the other day when I telephoned a well-known music teacher (Mrs. H. L., California), to hear a mellifluous voice speak these words into the transmitter: "This is the Music Hour; what can I do for you?" With such a salutation, a prospective student would be so intrigued, you just couldn't keep him away! Those simple, sincere words seem to say, "Here



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

you may spend a quiet, happy hour with music, far from the boring chores of daily life; here you may forget your cares, express yourself, find release." Could anyone resist such a blandishment?

### RIGHTEOUS INDIGNATION

Up north again to W. P. B. (Montana), who sends in a blistering denunciation of Jazz. Woof! Is he mad! Says W. P. B. "I have read THE ETUDE for years. I've taught piano and theory for fifty-six years, and am now eighty years old. . . . Re D. B.'s letter championing jazz, may I say that if he likes cacophony, that is his business. I agree with Dr. James Francis Cooke that 'jazz is a monotonous tonal atrocity, the result of a cultivated musical depravity.' . . . It is anathema to me!"

Whew! Did Ye Editor really write that? If so, there's nothing further for me to say on the subject, excepting, (sh-sh!) I still like good jazz!

### ORIGINAL IDEAS

Clever innovations are being devised

## Conducted Monthly

by

Dr. Guy Maier

Noted Pianist  
and Music Educator

constantly by our army of wide-awake teachers. In old Virginia Mrs. J. D. R. has two mother-and-daughter duet recitals a year. The plan works magically, since daughter loves to teach "Ma" the duet; in fact, takes the greatest pleasure in laying her out with such withering criticisms as, "But Mother, Miss So-and-So (the teacher) doesn't play it that way at all. This is the way to do it." I'm sure such a plan stimulates mothers to "take up" their music again, and gives Pa a chance to settle back in his chair and beam fatuous approval on his spouse and progeny. But how about father-and-son recitals? Now, that would be something!

### FARTHER SOUTH

Still farther south Mrs. I. M. G. (Texas), is on the crest of the wave. She writes, "I really think I would have been willing for even you to hear the last recital given by my repertoire group. It was fascinating to see the progress they had made this year—all as a result of their club work, and having to play a new number each month. They were able to handle the recital situation so capably because they had appeared on each of the monthly programs. In these we are all students together. I play each time they do, and it is so good for me. They take greater interest because I am one of them. Also I offer a prize to the student in each group who is able to play the most pieces at the close of the school year. You would be surprised if you could see how that stimulates them to memorize and finish all their pieces."

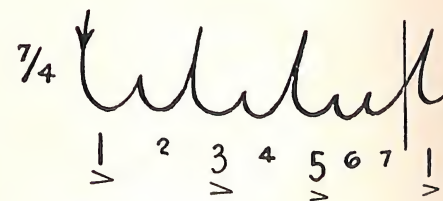
### RECITAL PIANOS

Which reminds me that another correspondent, G. M. of Santa Monica, California (Have you by any chance ever heard of him?) writes to admonish all teachers to see to it that every student who plays in recital be given the chance to try out the recital piano a day or two before the concert. It is not enough for the teacher or club chairman to say, "Oh, don't worry, we have a fine instrument;" for everything depends on the condition of the instrument and on the player knowing what it will do, what he cannot expect of it, how tone, touch and pedals must be treated to get the best results. After all, it takes time, doesn't it, to get acquainted? Like a friend, an instrument cannot be expected to give its best to you until you have cultivated it, understood its idiosyncrasies, weaknesses and good points.

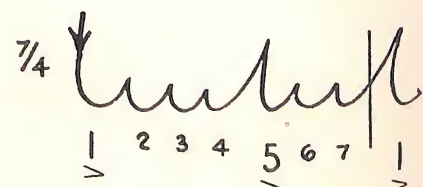
A thorough try-out is indispensable, preferably with the teacher present to criticize the effect in the hall. In many cases the teacher will have to be courageous enough to advise radical changes in tempo, pedaling, playing of phrases or even whole pieces to conform to the different conditions of the hall. But be sure to give the student a day or two to make these changes effective.

### AN UNUSUAL RHYTHM

From the deep south, (L. E. H., Louisiana) comes an unusual question. "Can you give me an example of a piece in 7/4 time, and will you explain how to accent such a rhythm?" . . . It so happens that I have had to substitute another piece for the *Madonna Lullaby*, in my recently published "Pastels." So in the second edition of this work, you will find a brief arrangement of a Franz song *Will He Sometimes Think of Me?* which you can use as a study in 7/4 meter. Like 5/4 (see *Drear, December* in the "Pastels") 7/4 offers no difficulty if the student will "conduct" before playing it. Try at first giving slight stresses ("down" beats) on the first, third, and fifth beats, thus:



then lengthen to stresses on one and five only:



This should clear up the difficulty in short order.

Dr. Maier's only musical activity in the past months has been his work for The Teacher's Round Table of The Etude. He canceled his concert engagements and other appointments so that he might engage in the work of an employee in the great Douglass Aircraft Works at Santa Monica, California. This he regarded as a patriotic duty. However, the Douglass Company has arranged to give him a two-month furlough to conduct Master Classes this summer, so that his educational objectives may not be interrupted.

"FORWARD MARCH WITH MUSIC"



# Memorizing is Easy

That is, If You Know How

by Chester Barris

*After successful concert appearances in America and in Europe, Mr. Barris, a pupil of Ernest Hutcheson, Joseph Lhévinne, Daniel Gregory Mason, and Deems Taylor, became a member of the faculty of the Conservatory of Music of Wooster College, Ohio. His very clear and simple exposition of some of the principles of memorizing will be found directly helpful.—EDITORIAL NOTE.*

A SHORT TIME AGO a new student who, was rather advanced had come to the point in his first piece with me when it was time to memorize it. When I suggested that he memorize as much as possible for the next lesson he said: "I can't memorize. I have never been able to play anything from memory." And yet he had been playing the piano for many years. However, after applying the principles which underlie correct memorizing, he was able to learn this particular composition, Chopin's *Polonaise in C-sharp minor*, from memory accurately and play it with reasonable confidence in a student recital. All the pieces which he studied later were memorized correctly and he played several times in student recitals with increasing confidence. As he learned to memorize he found that this part of his study was no more difficult than any other part when approached correctly.

Why is it that memorizing is so much more of a bugbear for piano and organ students than for students of other instruments, or of voice? Isn't it because on the keyboard instruments so many notes are being played and so many motions made at any given moment that ninety-five percent of them have to be the result of subconscious thought, while on other instruments and in singing, only one note is being produced at a time and therefore the student can, if he wishes, consciously think of the notes in the melodic group he is about to play or sing?

It is this subconscious element in keyboard playing which confuses students, and yet it need not if the memorizing is done in the right way and the attitude of mind is correct at the time of performance. Psychologists say that the subconscious thought never forgets. Josef Hofmann was once congratulated on the beautiful performance of one of his most popular encores. He replied that he had played it so much that on this particular occasion it had practically played itself, as he was not feeling well and was hardly aware of what he had done.

## "Too Much, Too Soon"

Some time ago we used to hear the critical phrase, "Too little, too late." Of the student who has difficulty in memorizing the criticism should be, "Too much, too soon." Memorizing is not a series of unsuccessful attempts to play without the notes until success is finally achieved. It is not the repetition of something with confused thoughts until clarity is attained. It is the impressing of correct ideas in the mind until the impressions are so deep that no other thoughts can obliterate them, and the correct ideas will follow each other subconsciously, even though some unrelated idea catches the conscious thought. The process of memorizing is similar to digging a channel for water to flow through. The channel must be dug in the right direction and it must be dug deep if the water is not to overflow in a wrong direction at any point. The first time a passage is played from memory with conscious control of the performance, the first

tiny depth of channel has been dug for the water of our thoughts to flow through. The second time the passage is played in the same controlled manner, the depth of the channel is increased. After an adequate number of such repetitions the channel is so deep that, even if the water of our thoughts flows very swiftly through it, it will not overflow in wrong directions. If we play a passage incorrectly from memory we have started a ditch leading off the main channel, and if the same mistake is repeated too often the ditch may become so deep that the thoughts will not know which direction to take at that point, and we will become confused.

The first requisite of efficient memorizing, therefore, is to avoid any incorrect repetitions, even a single confused performance—especially the first few times we try a passage—because first impressions are always more vivid than subsequent ones. This means a thoughtful and analytical approach, since any tendency to confusion is more apt to show itself during the first performances than later. And how can the very first performances be perfect in playing from memory? Simply by taking few enough notes. The number of notes attempted from memory the very first time will depend upon the musical intelligence of the student and the thoroughness with which he has studied the music from the notes. The important element is for him to estimate correctly his own grasp of the music so that his very first performance will be perfect. His progress then in repeating it will be from caution to fluency. With experience in this method he will become expert in estimating how much to try, but at first he should be careful to try what he thinks is far too little, possibly even the hands separately in each group before playing them together, than to attempt even slightly too much. In this way the channel controlling the flow of his thoughts is started perfectly with no diverging ditches. The next step, of course, is repetition with clear, controlled thinking, of the group selected, so the channel will become sufficiently deep. After the composition, or one long section of it, is learned in groups in this way so that each

is fluent with absolute clarity of thought, then the groups can be joined in pairs and gradually more, until the whole piece can be played and thought of as a unit.

## A Mistaken Idea

The most common error on the part of a student trying to memorize is the idea that it is normal to begin with confusion and mistakes, and progress to clarity and perfection. The fundamental psychological error in this point of view is that he fails to realize that he is trying to form habits, not just to learn facts. He is trying to form habits of thinking so that his thoughts will follow one another in a correct sequence automatically. Now a habit can be formed only if one repeats the thoughts or motions in exactly the same way for a sufficient number of times. The thoughts or motions cannot be sometimes

wrong and sometimes right and still form a habit. A student often deceives himself in thinking that, because he has ended his practice period with correct performances, he has learned what he is working on. Such a student will play a passage nine times incorrectly, then end with three correct performances and feel that he has learned it. As a matter of fact, under these circumstances he has formed three times as strong a tendency to do the wrong thing as to do the right. The sequence of right and wrong in this situation is comparatively unimportant for habit formation. It is the relation of the number of right performances to the number of wrong ones that counts. If a passage is played many times correctly and is then done once or twice incorrectly at the end of the practicing, the student should not feel that there is no progress. The last mistakes are more than likely due to fatigue or momentary distraction. If he is wise he will stop at that point, and he will find that the overwhelming number of correct performances in relation to the incorrect ones has established a strong tendency to correct playing, which will be apparent in his next day's practice. In other words, the correct channel will be many times deeper than the diverging ditches.

If he follows this method the student will obtain much greater benefit from the interludes between practice periods. William James, the great psychologist, said that we learn to skate in summer and to play tennis in winter. This paradox arises from the fact that the human mind absorbs and correlates, in the interludes between practice periods, the ideas worked at during those periods. Thus, in summer, between the winters of skating practice, the individual absorbs and correlates the movements he was practicing. Another beneficial tendency of human thought in the interludes is to forget the unpleasant things and remember only the pleasant ones. We all know how people will refer to "the good old days," forgetting the unpleasant things of the past. Thus in the time between his practice periods at the instrument, the student's thought will easily reject the (Continued on Page 312)



# Beethoven—as a Deaf Musician Sees Him

by *Musicus Surdus*

*The author of this anonymous article, who can hear only with the most powerful amplifying, accoustical apparatus, is a musician and writer of high ability. He has written with fine, penetrative understanding of the historic case of the Olympic Beethoven when the master was "squirming in the depths" of his affliction. This is a human, authoritative article which all may read with keen interest.—EDITOR'S NOTE.*

MUCH HAS BEEN WRITTEN about Beethoven's loss of hearing, but mostly by those who never were deaf themselves. My excuse for writing is that for over twenty-five years I have been as deaf as Beethoven, and have written much music of my own which, needless to say, is very much worse than his!

Some may wonder how a deaf person can compose at all, but the explanation is simple. One needs chiefly a musical *thought-stream* which makes possible the reading from score, and the writing of music away from the keyboard. Such a musical thought-stream is "tonal memory": as when some tune you know persists in your head. With some creative ability, it becomes "tonal imagery." As Beethoven's deafness gradually increased, his other musical activities were inhibited until at last composition was his only recourse. Since he began composing before deafness came, he persisted afterward, his genius driving him forward along a path strictly his own until he wrote music the like of which has never been known.

No student of Beethoven can avoid contrasting his outer, surface life and personal contacts, in which there was so much tumult, with his inner life, lonely and serene, from which emerged such superb compositions. Outwardly, Beethoven was "grumpy." Ungainly in appearance, sick and irritable, liable to explosions of wrath, he insulted friends and enemies alike, spilled gravy over his vest and water over the floor. Thayer says he could not keep step in dancing, could not play the fiddle in tune, and conducted like a jack-in-the-box, popping up with every *sforzando*, and gradually sinking with each *diminuendo*.

Inwardly Beethoven was a godlike genius who saw life whole from a viewpoint heaven-high. He differentiated between mere extemporization and true composition. At the keyboard he was brilliantly spontaneous. Yet his notebooks show that



BEETHOVEN

As viewed by the French artist, Edouard Cabane

in composition he labored for months, even years, over his works: the patient artist in timeless pursuit of perfection.

Again the explanation is simple. When deafness came he found in composition an escape into the grand open spaces of his own magnificent mind. Most artists have to seek Time and Solitude; but deafness thrust them upon Beethoven.

## No Mechanical Aids Then

When Beethoven went deaf, there was no relief such as exists to-day: no electric hearing-aids, radio or phonograph by which one may retain some contact with the world of sound. Lip-read-

ing was unknown; medical treatment was at a low ebb; no organizations existed such as our League for the Hard of Hearing.

Deafness starts with head-noises, some loss of upper or lower tones. It is terrifying. You lie awake at night, wondering how long it will go on, what more will shrivel out of your life as it increases. The fear of ridicule is a serious factor. Deafness often produces comic situations, or invokes irritability. A thousand times a day you make blunders and try to cover up. You cannot distinguish between the grin of amusement and the reassuring smile of a friend trying to help (and that hurts, too!). It cuts deep into your self-confidence, your self-respect.

The authorities now recognize four stages through which you pass:

(1) You are going deaf but do not know it: nature gives us about twenty-five per cent more hearing than we need.

(2) You know it yourself but try to keep it from your friends.

(3) You admit it to friends, but try to hide it from others.

(4) Concealment is no longer possible.

Beethoven was twenty-eight when he first suffered from head-noises and the loss of high tones. This was in 1798; but not until 1801 did he begin writing about it to his friends. To Amanda: "Know that the noblest part of me, my hearing, has become very bad." To von Wegeler: "For the last three years my hearing has been getting weaker and weaker."

In subsequent years we find him squirming in the depths, defiant one minute, self-pitying the next. "I will as far as possible defy my fate, though there must be men." And so it goes till he wins through at last, about 1806, when we find in a sketch-book that he has gone the long way home: "Let your deafness be no longer a secret even in your Art!"

## Born of Suffering

In those years from 1798 to 1806 Beethoven produced some of his greatest music. Among this are the "Pathetique," the so-called "Moonlight," the "Waldstein," and the "Appassionata" sonatas; several concerti; much chamber music; some violin sonatas, including the "Kreutzer"; the opera, "Fidelio"; and many overtures. Most important, of course, (Continued on Page 342)

"FORWARD MARCH WITH MUSIC"



# Secrets of Vocal Color

Its Hold Upon the Interest of the Audience

by Francis Rogers

Distinguished Singer and Vocal Specialist

Member of the Faculty of the Juilliard School of Music



VICTOR MAUREL IN HIS PRIME

IN MY STUDENT DAYS I was so fortunate as to hear many times Victor Maurel, the French baritone for whom Verdi wrote the rôles of *Iago* and *Falstaff*, and who was also the best *Don Giovanni*, *Rigoletto* and *Amonasro* of his time. He was equally preëminent as a singer of songs. He was by far the most eloquent singer that I have ever heard, and because of the deep and lasting influence he has had on all my studies in the art of singing, his theories and the practice of his art are the starting-point and the background of this article on vocal color (*timbre*), a subject that he had studied and mastered thoroughly.

This is not the place for a detailed account of Maurel's career, but it will be helpful to review enough of it to understand by what steps he attained to the mastery that evoked from Verdi the exclamation, "Was there ever such a complete artist?"; and from Wagner, "Friends, come, salute a great artist!"

Maurel was born in Marseilles in 1848. He studied first at the local conservatory, then at the conservatory in Paris. In 1868 he made a promising début at the Paris Opera. The immensely popular Jean Faure (who wrote *The Palms*) was at that time the dominant figure at the Opéra and all too likely to block the progress of a would-be successor to his rôles. It was probably because of this condition that Maurel soon secured his release from Paris and hied him to Italy, which he already knew as a tourist. Italy welcomed him as a singer with open arms and before he was twenty-five years of age he had sung successfully in most of the more important opera houses.

Italy had just won its complete independence and was all set to realize the glorious dreams that had inspired its long struggle for national unity. Rossini, Bellini and Donizetti were dead, but there still survived many practitioners and teachers of the art of *bel canto* as developed by them, who were competent to instruct the young Frenchman in the best of it. Middle-aged Verdi was still the rising star in the musical firmament,

as was shown by his brand-new opera, "Aïda."

Maurel, then and always an intense and ambitious student, assimilated this art of *bel canto* to the satisfaction of everybody but himself. His restless imagination convinced him that there was something in the art of singing far more important and vital than mere beauty of tone, a perfect attack, a luscious *legato*, a perfectly controlled *messa di voce*, and so on. These were but means to an end, the real end being the true expression of human emotion.

Avoiding Paris, he toured Europe and visited this country, always seeking how more accurately he could depict emotion. In London he formed a friendship, possibly an intimacy, with Henry Irving, the famous English actor-manager, whose productions of Shakespeare greatly stimulated Maurel and revealed to him a hitherto unsuspected dramatic horizon. In London, too, he made the acquaintance of Wagner, who heard him sing "The Flying Dutchman" (in Italian) and praised enthusiastically his interpretation.

## Back to Paris

The fruit of a dozen years of ardent study and varied experience, Maurel at last brought back to Paris in 1879. He made his *rentrée* in Ambrose Thomas's rather stodgy "Hamlet," into which he poured the intellectual understanding that he had acquired, especially what he had gained in London. He may have lacked the vocal opulence of Faure, for whom the rôle had been written, but the vividness of his impersonation gave the Parisians a higher standard by which to measure operatic interpretation.

This was followed by "Don Juan" and *Mephistopheles* in "Faust," both of which parts he completely renovated. Even more important to his career was his performance of *Amonasro* ("Aïda"), for it brought his art to the attention of Verdi himself, who was the conductor of his own masterpiece. From that time on Maurel was Verdi's favorite singer *par excellence*.

Maurel was now probably the most important interpreter of masculine rôles in Europe. This pre-eminence may be ascribed to his unique skill in the use of tone-color or *timbre*. Every sound uttered by the human voice may be the true expression of an emotion, whether grave or gay, repulsive or ingratiating, hateful or lovely. The quality of the sound is, in the parlance of the student of singing, its color. To be able consciously to express emotion perceptibly, unmistakably, by means of vocal color is the ultimate criterion of the artistic value of every singer. Thus to express emotion ought not to be too difficult for attainment. Ask a little girl to tell you what the pussy-cat says and she will, without hesitation or conscious physical adjustments, sound you a life-like "meow." The voice of an angry man expresses beyond all doubt his wrath. The mature singer should be able consciously—I reiterate—to

express the emotion that in spontaneity he emits by involuntary processes. Perhaps no conscious utterance will be so convincing as the spontaneous outbursts of true feeling, but it is the realistic representation or imitation of spontaneity that the student of singing must strive to acquire. The nearer to nature, the better the singer.

In 1893, the year in which "Falstaff" was first produced, Maurel published a small volume containing his vocal credo, "Un Problème d'Art." In it he asserts that the (Continued on Page 338)



GIUSEPPE VERDI AND VICTOR MAUREL  
Maurel is in the costume of *Iago* from Verdi's "Otello."

## VOICE



# Training the Hands for Piano Playing

(Continued from Page 297)

## Another Type of Hand

The hand in Fig. 7 presents different conditions. It is a long hand, with long fingers. The fingers are supple for speed and ease, well-cushioned for tone. But they need strengthening for endurance and also for solidity and concentration of tone. The fingers will require a curved position for almost all passages except wide arpeggios. Strength of knuckle support is one of the first needs of this hand. With that support it will naturally give a full, agreeable tone, and in relaxed playing. Strength and relaxed playing should be cultivated first and then much fixed playing should be studied.

The hands in Fig. 8 are small but well-proportioned, and of the short-fingered type. The fingers have good articulation in each joint. The thumb is well-developed except in the joint next the hand. Though the fingers taper they have cushions for tone. They have mobility and are somewhat muscular. Yet they need more strength in the first and second joints and especially for knuckle support in the fourth and fifth fingers.

## For Increase of Span

They need also to increase their span. By means of good relaxation in hand and cooperating arm, with strong support in the fingertips, they can give resonant chords and singing cantilena. Chords must be shortened to meet the requirements of the small span, but ample relaxation "in the direction in which you wish to go" (to quote a famous teacher) will assist much in wide spans of passage playing. Intensive pressure playing can be developed as soon as relaxation is well established. These hands can play well with long fingers, especially if the first joint is trained to good support.

## Different Muscular Conditions

The hands in Fig. 9 are of a different build. They are long and long-fingered and both hand and wrist are delicate in formation. The fingers are well-cushioned, however, and the joints are well-articulated, with wide span and excellent mobility. They are loosely rather than tightly made.

## Strengthening Important

To the swift and easy movement in the knuckles must be added strength in every joint. A strong finger tip is very important. For the possible velocity of a loose-jointed hand is not of great value to the player unless he can combine it with solid tone. He needs strength in finger-

muscle and in well-holding joints, in order to make use of the arm-cooperation which is necessary. For neither relaxed finger playing alone, nor harsh tension stroke, nor unforced finger pressure alone will give the best tone to this hand. The loose hand, besides, is in danger of playing false.

## Early Fixation

This player, after learning intelligent and purposeful relaxation of arm and hand, should at once begin the exercises for fixed playing, close to the keys. These include controlled fingers with low wrist (triceps-tone, but not overtension nor harsh stroke), pressure from the shoulder with quiet wrist and cooperating elbow, and circling movements of the arm in the shoulder. The latter facilitate the *legato* in scales, broken chords, and arpeggios.

Scales and chords played with heavy weight of the arm and vigorous action, but never with overtension, are important in this drill, as also are slow exercises in finger support.

## Muscles Will Grow Strong

A most encouraging fact about such practice is that muscles do unfailingly develop if the practice persists. Student and teacher must, however, guard against using the exercises too long at a time or using too much weight at first. Fixed practice, if it is correct, is not harmful.

In the case of a very loose hand, all playing as well as practicing, should have a slight proportion of control (fixed playing) in order to avoid false notes. But when the muscles have become strong, the player may *practice fixed* but *play loose* in passages where he prefers the warmth of the relaxed tone. If fixed practice is discontinued, the muscles will soften, and tone quality, if not indeed accuracy, will suffer.

Sonority in chords or runs will depend on getting the arm-power onto the keys through the medium of wrist and finger. For heavy chords, body weight will be needed. Therefore, hand and fingers must be strong enough to receive and transmit it, while the wrist remains supple.

## Must Use Curved Finger in General

Obviously, the long-fingered hand can rarely vary the tone quality of runs by playing "long-fingered," that is, with the flat of the finger. Only when the notes of the passage permit the fingers to take such a shape as to lie flat, can this color be used. A high lift should always be avoided. Contact playing is preferable.

The tonal resources for such a hand will vary between controlled and free throw (not a high lift!) and pressure. Pressure should be only from triceps or shoulder and thus varies in quantity rather than quality. Finger pressure alone is negligible because of its thin tone.

## A Long and Massive Hand

The next hand (Fig. 10) is an advantageous one, long and well-proportioned, with fingers neither too long nor too short. There is power in fingers, hand and wrist, but the muscles are not tightly bound, for they have mobility. The fingers are well-cushioned for both sonorous and sensitive tone production. That means that it can make both delicate and massive tone of rich quality by merely "letting-go," by intelligent relaxation. However, relaxation is of the greatest importance for it. Otherwise so strong a muscle development will injure tone quality. There is good articulation in the joints for command of every finger. The span is not extreme and should be enlarged between one and five and also between all other pairs of fingers.

## Development Through Relaxed Playing

This hand needs to cultivate its potential mobility, and through that, accuracy and clearness by means of daily drill. Its knuckles can become more flexible and acquire much more facility through free, relaxed exercises. Such development will not only show in playing, but it will become visible in more marked articulation of the knuckles. The fifth finger, with its pianist's muscle in the metacarpus, should have continual development.

## Fixation Easy

A resonant tone in fixed playing is plainly easy for this hand. But at first much training in relaxation is advisable. For when experience in free and facile use of the fingers has been acquired, the change to controlled tone should demand little effort. Such a hand, therefore, could develop much variety of color.

## Help for a Tight Hand

What can be done with a tightly bound hand of average span? It must be trained by "free throw" exercises, not by stiffened, striking movement. These exercises should include trills, scales, and arpeggios of small intervals. It must learn to make up-movements of long fingers, not curved fingers, for drill and development. Rotating each finger in the knuckle joint is a useful exercise away from the piano. Such hands often seem hopeless, but they sometimes surprise us by unexpected response to persistent effort.

The hands in Fig. 11, though not of the large type, are well-proportioned and muscular. The thumb span is good in proportion to the

size of the hand, and the space between four and five of the left hand is excellent. Muscular development is good in the first and second joints; in the knuckle there is strength, but each finger needs individualizing in that joint. The fifth should develop its player's muscles, and the thumb its second joint. The wrist is strong but not stiff. The appearance of the whole hand suggests clear-cut passage technic and good velocity. The fingers are sufficiently cushioned to produce a singing tone, and, with the use of relaxed arm, sonorous chords will be effective. They must not be too wide for a comfortable span, however.

In lyric playing, which is natural to this hand, the relaxed type should be learned first, with both long finger and slightly curved finger, for varying color. Then this hand would also use pressure technic, always with enough relaxation to assist in stretches in passages. But with its firm muscles it need not depend on fixed playing but can choose whichever type the ear prefers.

## Other Requirements for Playing

The student should not forget that the hand is only a part of his equipment for piano playing. Velocity, for instance, does not depend on the hand alone. Each individual has his own natural velocity, a velocity quotient, it might be called. One may have loose, mobile joints, but if his natural impulse to movement, movement of all sorts, is not swift, he may not have as much speed in playing as his friend whose hand is more compactly built and requires more "loosening."

Another necessary faculty is "the will to play," as a famous teacher has phrased it. This expression does not mean merely a wish to play but ability, the playing gift.

In addition, a sensitive ear, an intelligent concentration on movement and on one's musical objective, and a musical response to the composer's intentions are indispensable.

## An Open Mind

It cannot be too strongly urged upon the student that early ideals of sound, early and often thoughtless conceptions of piano playing, can stand in the way of his developing into a beautiful and musical player. But the way is always open to a broad-minded and listening observer, especially with the wealth of examples which famous players offer. He need never cultivate what the critics call "brassy and insistent tones," or "icily-etched passages," or "hands of steel without velvet."

## Famous Virtuosi

If one looks back at the photographs of famous virtuosi, the types of hands group themselves clearly. Compact hands were those of Rubinstein, Tausig, d'Albert, Carreño (very

(Continued on Page 349)



# Directing from the Console

by Irving D. Bartley

WITHIN RECENT YEARS music budgets in many churches have been cut to a minimum, and as a result, it has become necessary frequently for the organist to assume also the duty of choir director. Such a set-up at least has the advantage of doing away with unpleasantnesses which so frequently occur between choir director and organist, especially if the latter is inclined to be assertive by nature or has held his position for a long time. If the console is placed so that the singers are facing the organist directly, the situation is nothing less than ideal for obtaining musical effects. A detachable console is best suited for this purpose and should be located front center in the choir loft. In planning choir space for a new church building the committee would do well to consider the importance of locating a console so that directing on the part of the organist can be a joy rather than an exasperating experience. After the choir has learned what its director's aims are it should soon be possible for the group to read his face to such an extent that there is little doubt as to the mood and the volume of tone that are desired of the choir.

Since there are in existence many organs that are either of the tracker or tubular pneumatic type (in which case the console cannot be moved), directing effectively often presents a serious problem. Let us consider the case of the director who presides at an organ whose console is in such a location that he cannot be seen by all of the choir members and who nevertheless wishes to produce choral music with shadings and contrast. This type of leader is not content to have the choir sing everything at the same *mezzoforte* or *forte* volume.

If the choir loft and organ console are not conveniently placed in relation to each other, it will be imperative that the choir rehearsal be conducted in a highly efficient manner and with stress on a certain few important items. It would be well to have the director mention first of all the importance of singing together. It is advisable to use the piano for the greater part of the rehearsal since the ictus of the piano is superior to that of the organ in providing the support that is needed for a group that may lack confidence in themselves. The director will undoubtedly find it necessary to play with a strong touch, and hammer out certain voice parts to instill confidence and to assure the notes being learned correctly from the outset. The written accompaniment should be reserved for the time when the director feels confident that all the voice parts have been correctly learned. Gradually the accompaniment can be introduced judiciously as the director senses that the choir members are sufficiently familiar with their parts to warrant it. In the process of learning the



GOING TO CHOIR REHEARSAL  
Four members of the famous St. Olaf (Minnesota) Choir

anthem it is a good plan to supply the proper harmony in "close position" when an individual part needs to be pounded out; otherwise those notes in the voice part seem more or less unrelated, especially if key changes are frequent. Although this may seem unduly difficult at first, the director who does his own accompanying should realize how much better off he is than he would be if he had an accompanist who thinks nothing exists but the printed accompaniment.

## The Evil of Dragging Tempo

From the writer's observation, tempos of the volunteer choir are inclined to be hopelessly dragged; therefore the choir will need to be reminded that singing—yes, even religious singing—should at many times be exulting and inspirational. And let the inexperienced choir leader not be discouraged if results are not forthcoming immediately. It may be that he will have to combat the habits that have been in force in that particular congregation for many years.

It will probably be necessary for the newly appointed director who senses this situation to spend considerable time during several rehearsals on practicing hymns in good tempo. Surely the singing of hymns in brisk tempo can contribute much to the general satisfaction of all concerned. One of the most frequent failings of a volunteer choir is to allow a long note to die away; and, as hymns invariably are con-

structed so that long notes are found at the ends of phrases, time spent on learning to sustain notes of this kind correctly will furnish valuable groundwork for the anthems to be learned later.

An organist should of course realize the limitations of the voice and not expect as much of the lungs as he would of the organ blower. In case the end of a phrase is a four-beat note he will doubtless hold the note for three beats and rest for the fourth. Why? It forces the choir, and congregation, to breathe at the proper times so as

to have sufficient breath to start the next phrase on time without disturbing the rhythm of the hymn. After the choir has rehearsed sufficiently so that they are able to sing the hymns fluently it would then be a good plan to use the organ to further illustrate the principle of sustaining tones properly. If the Great Open Diapason is drawn, the choir will begin to realize the importance of holding their tones *fortissimo* as long as the organ tone is sounding. It might be well at this point, for the fuller understanding of the principle involved, to strike a tone on the piano, holding it for a few seconds. Quiz the choir as to what happens to the tone. It dies away comparatively soon. Next hold a sustained tone on the organ and again call the attention of the choir to

the desirability of such a vocal effect. Such an effect can be obtained with a little thought given to deep breathing at the correct places. A long tone should be just as loud at the end as at the beginning; sometimes in fact it can be *louder* at this point by making a *crescendo*—a most thrilling effect when properly executed.

## An Interesting Test

The maintaining of proper tempos will doubtless consume a large proportion of the rehearsal time. There are a few ways a choir can be helped to become conscious of tempos, however. For instance, after the choir members have gained a fair knowledge of their parts, let them try the anthem without accompaniment and instruct them to set what they believe to be the tempo which was just rehearsed a few moments before. Then, after several bars, ask them if they think that is the correct tempo. There will be head shakings and scowls on the faces of the alert members if the tempo has dragged, but with succeeding trials the tempo will doubtless be improved. Singing too slowly is often nothing but a lack of confidence on the choir's part.

Another method of quickening the choir's consciousness of tempo is for the group to try to sing very rapidly and *pianissimo*. This will doubtless be difficult for them, but the choir must be impressed with the fact that there is no reason to suppose that fast tempos necessarily imply *fortissimos* and that slow tempos always denote *pianissimos*.

To be on the safe side, especially in the case of the choir that drags unmercifully, it would be a good plan to allow a (Continued on Page 340)

ORGAN



Colonel William A. Ganoe was born in Mifflintown, Pennsylvania. He was graduated from Dickinson Seminary, 1898; Dickinson College, 1902; U. S. Military Academy, 1907; Staff and Command School, Fort Leavenworth, 1925; and the Army War College, 1930. Served in Cuba and Hawaii; Instructor U. S. Military Academy, 1911-12. Assistant Professor of English, 1916-18. Adjutant, 1918-21, head of history section, U. S. Infantry School, 1923-24. Professor, Military Science and Tactics, Boston University, 1930-36. Commanding Officer, Fort Screven, Georgia, and District F., Civilian Conservation Corps, 1936. Chief of Staff, Second Military Area, Third Corps Area; and all reserve units of Western Pennsylvania since 1938. Author: "The English of Military Communications," 1918; "The History of the United States Army," 1942; "Ruggs—R.O.T.C.," 1917; and "Soldiers Unmasked," 1925-29. Contributor to "American Year Book," 1925-29; "Dictionary of American Biography," 1929-33; "Encyclopedia Britannica," 1925. U. S. Army editor, "Encyclopedia Britannica," 1929. Radio speaker, Yankee Network, 1934-35. He sang in recitals with Frederick C. Mayer, organist and choirmaster at West Point.

# Tunes for Tough Times

by William Addleman Ganoe

Colonel, U. S. Army

In this stirring article by William A. Ganoe, Colonel, United States Army, we present to our readers a subject which is both timely and of unusual interest to all people.

Colonel Ganoe knows the soldier, and the effect that music has upon our fighting men. Better still, the Colonel has the uncommon talent for expressing in a vivid manner his feelings and knowledge of the subject. Your editor hopes that his readers will receive the same thrill and lift that he himself derived from Colonel Ganoe's contribution to our department.—EDITOR'S NOTE.

## A Lift to the Soul

And it's when he comes to the "go" times that he really accumulates that different feeling for the band—his regimental band of which he is so proud. It's when he's separated from bathtubs, movies, and gas buggies 'way out in the wilderness of nowhere that he craves a lift in his soul—a lift to his body and soul. In the long, tedious evening after the hike, the maneuver, the chok-

"BOY, was that sumpin? Sure was a dirty hike. And when I say hike, I mean dirty inside and out. Thought I was all in. I sure hated the idea of fallin' out. But when I rounded that last lap and saw the old band! Gee! There she was roarin' out *The Stars and Stripes Forever*. I wasn't sore. I wasn't tired any more. And did I breeze right into camp on high! Boy, was that tune sumpin'!"

Many a soldier has thus declaimed over his beer to his relaxed audience in the cool of the evening after a sweaty, gruelling march, when his legs felt like hitching posts and his back wouldn't bend. As he sat not too uncomfortably fatigued with the cheer of the beer in his belly and the echoes of the march music in his soul, he looked back with the others on the long stretches of alkali, sun, and ache, as a bad dream interrupted by champions of cheer and embraces of sound.

It's the soldier who knows his band and appreciates it. He regards it as his helper, friend, and even savior. It is not during the street parade in the towns and cities that his feelings are aroused in its favor. He more or less endures and suffers that sort of thing as he marches behind the blaring instruments through aisles of gaping crowds. "Eyewash!" he says. "We have to march. The band has to play. The show must go on. But there are more than a dozen other things I'd rather be doing right now." That's the sentiment of the soldier, only more so. He has to go out for show, but he'd rather be out for go.



Colonel William Addleman Ganoe, one of the toughest, hardest fighters of the Army, comes out strong for music.

ing day, when the last chow is eaten and the last rattling mess tin is washed, when the last bit of activity is over and there's nothing to look

forward to but grime and darkness, it is then that he is surprised into warmth and wholesomeness by the waves of harmony of the band suddenly breaking all over him—pouring over him like cool sunshine—restoring him, reviving him, wrapping him round with welcome and cheer. It's no little tinkle that can cause all that lift. It is he-man's music—big bursts and blasts of *crescendo* and *fortissimo*—the only strains in the open that can grab and hold with arresting power. There's the surge of *The Dashing White Sergeant*, *Directorate*, and *Down the Street*. The soldier is holding hands with his sweetheart again. He's waving at pop and mom and they are waving back at him. He's home after all. The darkening clouds have disappeared. The trumpets and trombones are blowing him up and out of his sordid, rough surroundings. He's singing, he's humming, he's whistling, following the strains of the striding marches. He hasn't slumped. He's going forward again. He doesn't have to try to escape into rotten thoughts.

So the band has kept many a soldier away from bright lights and brothels that blight and blur. It has reached out its harmonious arms and pulled him back from depression and desertion. It has lain close to him in man's cleverest torture—the shelter tent, where feet and head can't ever be comfortable at the same time and where rain always finds a piece of the anatomy to wet.

But the band has done its service as a shepherd and comforter. It has assuaged. Yet it has not been the only bolsterer of the soldier in the field. Music in many forms has ever inspired armies to valiant deeds. From the time when the Macedonian phalanx chanted itself into plunges through the center until those modern moments when the All-American halfback legged it to the strains of his screaming alma mater, men fought side by side with music and were helped forward by that companion. Soldiers have catapulted themselves at the enemy to the accompaniment of everything from fifes to bagpipes. But these instruments, which seem screechy to us, bore a significance of clan, creed, or coterie, of hearth and health, of broods and business, of love and living, of the same breed and purpose as the troops tramping into battle. The lilting measures embodied their own people. They were their soul. The tune, if it was not the complete impetus, was the immediate urge, the (Continued on Page 342)

## BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"



# Women Can Teach Instrumental Music!

by William D. Revelli

**S**CCHOOL MUSIC EDUCATION like many other necessities of life is being rationed! True, this rationing of music, unlike other commodities, has not been imposed or even suggested by our government. Rather, it is the result of our own failure to provide a sufficient number of trained teachers and conductors to fill the many vacancies created by war conditions in the schools throughout our nation.

Thousands of men, who in the past have played important parts in the development of our music education program, are now serving this country, doing their bit to help win the war.

Likewise, thousands of young men who were being trained in our universities and colleges to take their places in the music program of the future, have suddenly found the course of their lives entirely changed. Instead of completing their education and eventually becoming members of the music education profession, some are now either playing in, or conducting military bands; many are in various branches of the service and others are in war industries, all devoting their skills toward the objective of giving the Axis powers a lesson entirely foreign to that of music.

Under existing circumstances this is as it should be. The music field is but one of many professions that has felt the sacrifices of war. The same communities that have lost their music teachers have lost their doctors, dentists, nurses, lawyers, mechanics and business men to the same worthy cause.

As difficult as conditions are or might become, we as members of our profession must resolve to preserve our standards, our programs; also begin to give serious thought and preparation toward our post-war music education objectives.

## A Serious Situation

The immediate and most serious problem is that of maintaining teaching personnel. There is definitely a shortage of music teachers and the longer the war continues the more acute the shortage is certain to become, to say nothing of the post-war era. Many of the young men now in our armed forces, who have contributed to the music program in the past, will be among the casualties of the war. Others will, through the excellent opportunities provided them by their military or war industry experiences, enter new fields and vocations.

Then there is the present problem of "lost man power" in our teacher training institutions where the number of male students pursuing music courses is rapidly being reduced. This situation is extremely serious, since it means that we are losing our music reserves for the post-war period.

School administrators, boards of education, and the people of this nation are most anxious to retain music education and to preserve the excellent standards which have been achieved. They fully recognize the importance of music in maintaining morale and emotional stability,

and the part that music plays in the daily lives of people the world over. They are willing to do all in their power to foster a continuance of this music program. However, without a sufficient number of competent teachers, objectives and results are certain to be adversely affected.

Almost daily I receive letters from school superintendents requesting teachers to fill the vacancies created in their music departments. In most instances the vacancies are occurring in the *instrumental field*.

This is due, of course, to the fact that the majority of our school instrumental departments have been conducted by men, and it is they who have been called into service. This is not true of the vocal program, which in most instances has been carried on by women.

As difficult as the situation may be in schools of metropolitan areas, it is the small school systems that are being most seriously affected. In the small community, the music instructor is usually in charge of the entire school vocal and instrumental program. In addition, he is the community music leader, director of the church choir and often the only musician on the entire faculty. In the larger cities, faculties are more versatile and many community or professional musicians are available to carry on the music programs during the war. What can we do about the situation? Shall we wring our hands and shout our problems to an already over-troubled world, or shall we test our own individual ingenuity and imagination, roll up our sleeves and go to work?

Music education, since its inception, has fought

for an existence—it has faced innumerable and difficult problems and conditions—yet it has never failed to survive or prove its worth. In most instances the encountered obstacles proved later to be "steps of progress in disguise." Perhaps history will again repeat itself, and in solving our present problems we might well be building a better music program for the future.

In the past, conductors of professional bands and orchestras, as well as school administrators, were of the opinion that members of the female sex were not adapted to the playing of wind or stringed instruments. The thought of a young lady playing the oboe, bassoon, French horn, trombone, string bass, or trumpet brought shouts of protest from grandma and grandpa.

However, with the advent of our school instrumental program this "moss-covered" tradition was swept aside; as a result of the excellent training provided our high school girls to-day, we find thousands of young maidens doing superb performances upon all of the wind and stringed instruments.

Yes, our young debutante has made up her mind that she is qualified to join the ranks of our instrumental groups and I doubt that even the tradition of grandma's day will dim her enthusiasm or determination to "sock the cymbal, or soar to a high C."

One would be conservative to estimate that fifty per cent of the total enrollment of our high school bands and orchestras are members of the skirt-sweater, saddle-shoe set. Many of these outstanding young female musicians are being graduated to university and college bands and orchestras all over the nation. Doubting

skeptics have only to look at a few of the present-day advancements of women instrumentalists to be convinced of their future place in the playing and teaching fields. Major symphony orchestras have broken their tradition of long standing and are opening their doors to the "sweet young thing whose place was in the kitchen." The Chicago, Philadelphia, Cleveland, and Chicago Women's Symphony (Continued on Page 345)



BETTY CORRELL DAVIS

Not Bette Davis of the movies, but Betty Davis of Spitalny's All-Girl Orchestra in the "Hour of Charm." She was regarded by the late Arthur Pryor as America's foremost woman trombonist. Miss Davis was for two years first trombonist with the University of Michigan Band. Whether she is our foremost woman trombonist or not, our readers certainly will say that she has charm.

**BAND and ORCHESTRA**  
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"



# Freedom in Singing

(Continued from Page 298)

person can put words together—but only an experienced writer can use and combine familiar words so that they convey every least shade of thought and feeling. This freedom, then, has less to do with 'relaxation' than with a craftsman-like control of one's body and of the tools of one's craft. It is precisely this kind of freedom the singer must develop. Indeed, perfect freedom of body is the very basis of good singing, since proper breath support cannot be achieved without it.

## Freedom and Health

"To be physically free, the singer must be healthy. When you are tired or aching, you cannot use your body freely; you are hampered and tense and every member of the body reflects it. Thus, the wise singer bases his ultimate technical freedom on robust health. This means eating enough wholesome food, resting and sleeping enough, keeping well, avoiding emotional and nervous crises—in a word, living a clean, sane, wholesome life, both physically and morally. On this foundation only can artistic freedom be built.

"The next step is to use the body so that technical mastery is made second nature. As a student, I found Dalcroze exercises helpful; to-day, I still begin each morning's work with setting-up exercises. But the best system of exercise is to make the muscles of the abdomen and thorax work correctly *in singing*. This requires correct, free body posture, and the sensations produced must always *feel* free.

"Freedom in interpretation comes only when the musical values of a song or part are so completely mastered that one can sing that song or part with perfect accuracy *even while thinking of something else*. To be sure, I do not advocate a continued division of mental energies; but simply as a test, it is a good thing to try to go through your music while manicuring, let us say, or knitting, or doing anything non-strenuous that will purposely lessen your concentration on questions of cues, rests, musical indications, and so on. If your subconscious mind has correctly registered every detail of the music, you have laid the foundation upon which thoughtful interpretation can be built. The trick, of course, is to be so absolutely sure and free in your sheerly mechanical approach that you need not concentrate on its mechanics. To sum up, the least musical detail must be so mastered that its rendering becomes a reflex of the mind, just as the manipulation of a motorcar becomes so familiar to the experienced driver that he remains alert to any emergency while talk-

ing with a fellow-passenger. At that point only can you go ahead interpretively.

"The ambitious recitalist will find a wealth of musical satisfaction in an exploration of French songs, which are less well known here, perhaps, than they deserve to be. There is a reason for this. French music is essentially cerebral; it lacks the large, lush obviousness that assures full comprehension at first hearing and without effort. The best French music requires spiritual and intellectual coöperation if it is to be understood and projected. If you are not willing to give the time and the study this coöperation demands, stay away from French songs! If you are willing and if, in addition, you possess a temperament that delights in sensitive, ethereal reachings for a beauty that can never be quite attained, you will find rich rewards in the songs of Gabriel Fauré, Roussel, Chausson, Duparc, and others. Again, while everyone knows Debussy and Ravel, the best of their songs are by no means generally familiar. This music is grasped, not with the hands, but with the antennae of the spirit. And these antennae need developing!

## To Interpret French Songs

"The first requisite to approaching French music is a better-than-average knowledge of the French language. Without it, one can hardly hope to build the bridge into a satisfying interpretation of French music which is so typically national that it, perhaps, is more closely entwined with the great French poems it accompanies than is the case with the songs of any other nation. For this reason, the interpreter of French songs must so steep himself in the thought of the poems that he can release not merely their words but their very atmosphere.

"Acquaintanceship with French songs should begin with the simpler ones of, let us say, Fauré or Duparc. Debussy, Ravel, Chausson, Roussel must come later, when the distinct individualities of French musical expression are better understood. As for the ultra-modern works of Darius Milhaud, Georges Auric, Francis Poulenc, and Arthur Honegger, their rendering must be reserved not only for those who are very experienced interpreters, but also for those whose sure grasp of the language enables them to project accurately the very 'esprit' of the French word. And always begin work on a song with the poetic text. For the moment, give musical and vocal problems over to the control of the subconscious, and concentrate on the significance of the poem. Try to un-

derstand with the brain and to feel with the heart exactly what it is that the poet wishes to convey. No real interpretation is ever based on words alone.

"In many ways, the interpreter of songs requires even greater powers of communication than the dramatic singer. On the stage, meanings are projected by gestures as well as by words and music—and here let me say that the secret of good acting is to make as few gestures as possible but to make each gesture telling. In other words, a minimum of movement for a maximum of effect. On the recital platform, full communication must be established solely through words and music. Many

young singers have the mistaken notion that if they lack dramatic ability, they can always succeed in recital! If they reflect, they must realize that the singer who cannot act under circumstances that assist dramatic projection can hardly communicate the full meaning of music under circumstances that restrain all but the most intense spiritual projection! Only an artist who controls his technics through complete and sure *freedom* can communicate his message in both fields. For that reason, the young singer should strive to make himself physically and artistically free. There must be no restrictions where true art is concerned."

## Memorizing Is Easy

(Continued from Page 305)

wrong impressions if they are in a small minority, and cling more tenaciously to the right ones. In other words, right impressions will in these rest periods tend to fill up any shallow diverging ditches and deepen the right channel.

## Home Practice and Studio Playing

Many students confuse muscular memory with subconscious memory. It is true that muscular memory is a part of subconscious memory, but it is equally important to have the actual musical ideas of the notes sink deeply into the subconscious thought. What a common experience it is for a student to be unsuccessful in trying to play a piece from memory at the lesson and say, "I can't understand it! I played it perfectly every time I practiced." The fault nearly always is that in practice he has simply let his fingers run automatically through the motions they made when he was reading from the notes. He has thought of the sounds, and his fingers have reacted automatically to his memory of sounds. But he has not thought of the logic of the notes which makes the sounds, the musical ideas.

This leads us to the importance of grasping the ideas of the music through an understanding of harmony and theory. As the study of harmony shows us the logic of the scale-relationship of tones and chords that makes them produce the musical effect which we hear, it is obvious that it will be as much easier for the piano student to memorize his music and play it intelligently and effectively if he knows his harmony (musical vocabulary and grammar), as it is for the student of French to memorize a poem, knowing the French vocabulary and an entire verse may be recalled simply by remembering that at that

point it describes, for instance, a sunset; whereas if the language is unfamiliar, the student might be able to recall as a group of syllables only one word at a time.

An excellent method of determining the length of a group to practice from memory is to select one which can be thought through easily before playing. Each repetition should be preceded by this thinking through; then the group should be played carefully and thoughtfully; then *in imagination* played through again. This leaves a deep and correct impression on the thoughts. The effect of clear thinking in practice on confident performance is illustrated vividly by the fact that a student almost never forgets the opening notes of a piece. This is because in practice he is almost compelled to think clearly about them before he can play them at all. After he once gets started, his muscular memory begins to function more definitely and it may be possible to play without clear thinking and thus have a very weak memory of the following phrases. This shows the great value of practice in short groups, for the effect of muscular memory is eliminated in the opening notes of each group and one is forced to think clearly.

## Mental Playing

In repeating the group selected for memorizing it is important to play slowly enough so the thoughts are constantly ahead of the fingers. A common self-deception in memorizing is for the student to be thinking clearly but to be playing slightly too fast, so that his fingers play before his thought has grasped the next idea. His clear thoughts in this case are a series of "recognitions" of what his fingers have already played. Consequently, if he tries to think ahead

(Continued on Page 350)



# The "Forgotten" Position Is Revived

by Dorothy Aldrich

TO MOST YOUNG VIOLINISTS the second position is a vague "something" which lies somewhere between the first and third positions, but which has no real significance to them. The word "forgotten" is used here, not to mean something which has been "learned" then forgotten, but rather in the sense that we speak of the "forgotten" man—something which is not noticed and is left almost completely out of the picture. It is something which seems to be feared. So many violinists fail to realize what a truly "handy" thing this second position is, and as a result, miss many an opportunity for smooth playing in certain passages, that only this position can give.

In the opinion of the writer this is due partly to the prevalent practice of teaching the third position after the first, which seems a fallacy; for the mind can so much more easily grasp the meaning and purpose of all position playing if taken up in their logical order. And it is much easier for the teacher to explain the principle of positions if taken consecutively. In reality the second is no more difficult than the third and, if its mastery is necessary to smooth playing, then it is just as important, even though it may not be used as much as the higher positions. I am strongly convinced that the best results are to be

Even here, in the simple hymns, the second position can be used very advantageously in many passages.

## Importance of Shifting

There are many scale studies and exercises for the second position which acquaint the pupil with the fingering (which is the first step in any position), but the most difficult part of the process, that is, "shifting" is very often neglected in these exercises. It is all well and good to play scales and exercises in their entirety in one position, but that is not enough. Once the hand is in its proper place it is easy enough to play measure after measure correctly; but in all positions, and especially the second (since we do not remain in this one for long passages as often as in the first and third), the difficult part is acquiring an agile, smooth change of position.

Somewhat as supplementary study material, we have devised a set of simple exercises to aid in mastering this important phase of violin playing. These exercises have proved quite satisfactory with my pupils. No doubt other teachers have done much the same thing, so we make no claim to originality. As an example of the exercises used for second position, a few illustrations are shown here.

The first seven examples are written for the D string but are to be practiced on all strings, each exercise to be played at least four times. At first,

obtained if the second is studied immediately after the first. Most teachers urge their pupils to participate in Sunday School orchestras, which is undoubtedly good experience for the student.

slur only two notes then four. As an aid to the pupil's ear, it is often advisable for the teacher to play the second part very softly. In exercise No. 1 and also in No. 8 the hand is to return to first position at each open string.

When these exercises have been mastered, the pupil will find himself capable of shifting easily and surely. The exercises have been found to be helpful in many ways, not the least of which is their value in developing the ability to play on pitch; for many times it is not the student's ear which is to be blamed for faulty intonation, but rather his inability to shift correctly.

Much the same principle is used in teaching all of the positions, a bit more elaborate than the illustrations shown, but these will serve to demonstrate the point in question, that of acquiring sureness in shifting.

## Words and Music in the United States

by Ethel King

WE AMERICANS are accused of being no true music lovers, and yet a quick glance through the atlas proves there are many places scattered throughout our land actually named after musicians, instruments, musical terms, and so on, or that have a musical sound or connotation to their appellations.

There is Octave in Arizona. Arkansas has a town, Jenny Lind, named for the singer who was called "the Swedish nightingale," and who visited the United States in 1850-52. Florida and New Mexico each has a typical Largo, as might be expected in these dreamy, unrushed sections. Georgia and New Hampshire boast of Concord, and Indiana is proud of its Harmony.

A Harper is found out in Kansas, and Bells down in Tennessee. Verdi, the composer of the opera, "Il Trovatore," has a place named in his honor in Minnesota. There is an Alto in New Mexico, a Mount Alto in Pennsylvania, and a Bass in West Virginia. There is Sharpsburg in North Carolina, and there are flats all over, as the lowlands are designated.

Oklahoma is choral with Chant. Pennsylvania resounds with Drums, and Oklahoma, musical again, adds an admonition in Drumright. And while Pennsylvania has been termed the Keystone State, Keysville is situated in Virginia. The Bow is in Washington, and in Wyoming the Viola, that instrument somewhat larger than the violin.

(EDITOR'S NOTE: Can any of our ETUDE readers extend this list?)

## Coming Violin Articles

The general revival of acute interest in violin playing, and the recognition of the need for more and better violinists in the school orchestras, has inspired us to secure an unusually fine group of violin articles which will appear in future issues.

## VIOLIN

Edited by Robert Braine

"FORWARD MARCH WITH MUSIC"



## Spanish Music

Q. I am wondering whether you will be good enough to suggest sources of material for a paper on Spanish music that I am writing for our music club. I seem to find very few books or articles on this subject and unless you can help me I am afraid I shall have to give up the idea.—L. K.

A. You will find a very good outline of the history of music in Spain in "The Oxford Companion to Music" by Percy Scholes, and if you read it through to the end you will discover that the final section contains a list of subjects, including the names of the principal Spanish composers, arranged by centuries. You may then look up these subjects and composers in the "Oxford Companion" itself or in "Grove's Dictionary," the "International Encyclopedia of Music and Musicians" (edited by Oscar Thompson), or any other comprehensive reference book.

I also recommend a book published a year or two ago. It is called "The Music of Spain," the author being Gilbert Chase, the founder of an organization called "Friends of Spanish Music," and a very well-known author and critic. This book as well as the other material I have mentioned may be obtained from the publishers of THE ETUDE.

## Rhythm Versus Time

Q. I should like to ask your opinion on a matter of interpreting the rhythm of a dotted eighth note followed by a sixteenth. I recently heard an artist who seemed to delight in delaying the note following the sixteenth. I had always understood that the following note should be played without delay since it completes the end of the phrase. Perhaps I am looking for too many rules, but after all music is a science. Will you tell me what you think?—I. D. B.

A. You are perfectly correct in your statement that the sixteenth note after a dotted eighth is usually attached to the following melody note. But this following note is frequently delayed slightly, especially in playing a melody of the romantic—or sentimental!—type. In such melodies the arithmetical value of the notes is merely a general guide to the lengths of the various tones, the player's feeling and intuition directing him to lengthen or shorten each tone in accordance with its individual position in the phrase, and, of course, the character of the phrase as a whole. In the case of strongly rhythmic music, such "tampering" with tone lengths is usually not appropriate, although even here the player sometimes modifies them slightly, as for example in the shortening of the sixteenth following a dotted eighth in a band march.

What you must do is to rid yourself of the idea that musical rhythm comes from mathematical time. It is just the other way about, for, actually, time, that is, the note values of music notation, is merely an attempt to catch in notation the main phases of the rhythm that inheres in the music. Sometimes the attempt is successful, the notation in this case expressing exactly what the composer heard in his inner ear when he first conceived the music. But more often the notation is only approximate, the performer in such a case having to arrive at a musical interpretation of the score by virtue of the fact that he too, like the composer, has feeling and intuition and

# Questions and Answers

## A Music Information Service

Conducted by

Karl W. Gehrken

Mus. Doc.

Professor Emeritus  
Oberlin College

Music Editor, Webster's New  
International Dictionary



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

he is able, therefore, to imagine how the music sounded to its creator and to perform it that way even though the note values are not capable of expressing it exactly.

Of course such modification of note values can be overdone—like anything else—and often a poor artist oversentimentalizes a melody to the point where the composer would undoubtedly turn over in his grave if he heard it. But, on the other hand, people who follow the note values exactly never perform with real artistry—their playing is wooden. Musical rhythm is flexible and variable and the real artist senses the points at which he must linger on certain tones, as well as those where he must hurry through a passage in order to portray the impetuosity originally felt by the composer.

"But," you say, "How am I to know where to hurry, where to linger, and where to play mathematically?" To which I reply, "You do not know, you feel."

## A Program for Memorial Day

Q. Do you know of any things that I could use and do for a Memorial Day program which I am planning—something unusual? Any help you can give me will be appreciated.—D. E.

A. I suggest that you plan a group of patriotic songs, including John Alden Carpenter's *The Home Road* for part one; then a group of Latin American songs; and finally the *Star-Spangled Banner* as a closing number. You will find suitable material for the second part in the books, "Spanish and Latin American Songs" and "Latin American Songs." The song by Carpenter is in the "Brown Twice Fifty-five Song Book." You may secure copies of the above books from the publishers of THE ETUDE.

## Can One Learn Music by Correspondence?

Q. 1. What is your opinion of the so-called "Swing Piano" courses? Do you believe that they are practical and that a person can learn to play the piano easily from these courses? The reason I am asking about this is because I have always wanted to play the piano. I tried two of these courses without any success, and I thought that my failure might have been due to a poor course.

2. Do you think that the trumpet or drums (or any instrument) could be learned without studying music (in other words, by "ear")?—H. C. A.

A. Evidently your question refers to correspondence courses, and in reply I will merely say that I don't believe any kind of music can be taught successfully

by mail—except possibly music theory.

2. Yes, one can learn to play an instrument by ear but not to a very satisfying extent. If you are to derive any very great satisfaction from music you will have to learn to read notes. This is not as difficult as you probably imagine, and I believe you can easily find someone who will be glad to help you.

## Enesco's "Rumanian Rhapsody"

Q. 1. While glancing through the orchestral score or Georges Enesco's "First Rumanian Rhapsody," I noticed that it includes two "Trompettes Chromatiques en Ut" which I took to be French for "Chromatic, or valve, trumpets in C," and two "Pistons en La" which I could not even guess at. Both of these instruments sound on the record like the modern trumpet or cornet. Please tell me the nature of these instruments and what parts in a modern symphony orchestra.

2. When the score calls for "cornetti" in addition to "trombe," are the parts played by cornets or by trumpets?

3. What is the meaning of the term *pesante*?

4. In French scores, what are the meanings of *gai*, *cédez*, *court*, *long*, and *cédez beaucoup*?—D. B.

A. 1. The full French name for the valve trumpet is *trompette chromatique*, or *trompette à pistons*, and although the French name for the valve cornet is *cornet à pistons*, it is common for them

to refer to it simply as *pistons*. The "fixed do" system of the French designates C-natural as *ut naturel*, and A-natural as *la naturel*. Our modern American symphony orchestras would most probably use the ordinary trumpet and cornet in B-flat for both the "trumpet in C-natural" and the "cornet in A-natural" which are called for in the score, in which case the player would be expected to transpose his part.

2. The Italians refer to the trumpet as a *tromba*, and to the cornet as a *cornetto* or *cornetta*. If the score calls for both instruments, it is intended that the somewhat different tone colors of the two instruments be contrasted.

3. The term *pesante* (It.) means literally "heavily," that is, impressively or forcibly.

4. The *fermata* at the end of the first measure of the Rhapsody is marked *court*, or short, because the phrase is not complete. The oboe, in the second measure, completes the phrase which was begun by the clarinet, and this is rounded off by a long *fermata*, that is, one which is prolonged or drawn out. This antecedent phrase is repeated, but note that the final *fermata*, in the fourth measure, is marked *court* (in contrast with the second measure) in order to prepare directly for the statement of the consequent phrase. The first phrase is to be played *à volonté* which means "at will" or at the pleasure of the player. In contrast to this, the second phrase is marked *gai* and *plus vite*, which means "gayly and more quickly." The first statement of the consequent phrase ends with a *decrescendo*, or *cédez*, whereas the repetition in the clarinet-oboe duet is marked to decrease very much, or *cédez beaucoup*.

## Arranging Piano Pieces into a Program

Q. 1. I am playing these pieces in a recital. Will you please arrange them in the proper order?

1. Scarlatti....."Sonata in A major"
2. Bach....."Italian Concerto"
3. Mozart....."Fantasie No. XXII"
4. Handel....."Harmonious Blacksmith"
5. Beethoven....."Sonata Op. 13"
6. Schumann....."Vogel als Prophet"
7. Chopin....."Revolutionary Etude"
8. Liszt....."Consolation"
9. Albeniz....."Triana"
10. Matthews....."The Pines"
11. Schutt....."Carnaval Mignon Suite"

Prelude  
Tristesse des Columbine  
Pierrot reveur

12. Debussy....."Clair de Lune"
13. Lecuona....."Malaguena"

2. Will you also please grade this list of pieces?

3. What is the grade of Schumann's *Kreisleriana*?—J. P.

A. If you are giving a historical program the numbers could stay pretty much as you have them; however, since the program is so very long, your first thought should be to have contrast. Merely as a suggestion, I have divided the program into four groups, as follows: Numbers 3, 1, and 5; Numbers 2, 4, 6, and 7; Numbers 8, 10, and 11; and Numbers 12, 13, and 9.

2. The approximate grades are as follows:

No. 1, grade 4; 2, grade 6; 3, grade 5. (There is no *Fantasie No. XXII*. If you are doing the one in D minor, the grade is about 5); 4, grade 5; 5, grade 5; 6, grade 3; 7, grade 7; 8, grade 4; 9, grade 7; 10, grade 4; 11, grade 5-6; 12, grade 3-5; 13, grade 6.

3. *Kreisleriana* is about grade 5-6.



**A**RPEGGIO TECHNIC seldom proves to be a stumbling-block to the piano pupil who becomes cognizant of these enumerated first principles.

1. When the finger is the motivating power it must take the initiative, and the hand and arm remain passive. To put the cart before the horse and permit the arm, for example, to shove the hand and fingers around, produces awkward and unmusical results and is often the main cause of faulty arpeggio technic. Tone, speed, and agility suffer thereby and the proper function of arpeggio technic is completely destroyed at the outset.

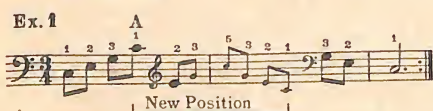
2. Careful and systematic axioms formed at the lesson must be just as conscientiously carried out during the pupil's home practice. All the best laid plans cannot easily surmount a week of thoughtless practice. Moving up and down the keyboard cannot be the pupil's just concern. In most cases this mode of practice is a hit-or-miss affair, and results, to the teacher's horror, in the forming of erroneous mental habits sometimes impossible to break. Accuracy is out of question where so much uncalled-for uncertainty is in evidence, and endurance and tone-volume are absolutely impossible to attain. All things emanate from a proper nucleus: to lose sight of this exact physiological source is the root of the trouble. The teacher must, with sublime patience, find the key to the problem and, in a vital manner, imperatively engage the interest and concentration of the pupil during the lesson and lay the foundation for home practice.

### Stressing Economy of Means

Continuously rapid arpeggios have their origin at the finger tip. This very obvious fact must never be taken for granted as all true legato and staccato touches depend upon economy of means. The touch, as far as the maximum speed is concerned, must be that of the finger, since the larger members of the playing equipment—the hand, forearm, and upper arm—produce less and less speed, relatively, with a resultant gain in power. The distinction is not only important but decidedly imperative, for failure to play arpeggios correctly is often due to the unwise confusion of finger, hand, forearm, and upper arm touches. In other words, the pupil attempts to perform rapid arpeggios in four-octave compass while employing, unknowingly, phases of all four touches. Is there any wonder that disaster takes its toll somewhere in this rapid scheme when so many extremely taxing physiological impossibilities are attempted? The fact is, if the arpeggio is played rapidly and successfully after tortuous trial and error, it is because things must regulate themselves to the proper mental and physical rôle. In order to arrive at results more quickly and efficiently, it is the teacher's duty to assist the pupil intelligently to survey the problem from the very beginning in somewhat the following manner.

### The Modus Operandi

Using the following two-octave arpeggio, Example 1, for a beginning let us concentrate upon its correct performance with the right hand.



1. Employing legato touch for the present at adagio tempo we must at the outset make sure of the proper attack of its initial note. This must be done with finger action only: any drop of the arm at the wrist must be accomplished for the

sake of flexible weight application through the finger. If we let the arm *slump* on this note we lose control of the arm and it will take considerable time in fast tempo to regain its poise. This in itself will throw the pupil off balance.

2. Each finger must be adequately prepared at average, medium height in relation to the other fingers, above its respective key, and in an angle befitting the individual's particular hand proportions. The second finger will lift to a slightly higher altitude, as will also the third when the fourth is played later, to facilitate a free lateral and vertical action of the thumb. If we attempt to cultivate speed with high finger raising we form a bad mental habit which is detrimental to tone, speed, and agility.

3. The third finger will act in the capacity of a steering-wheel with the thumb and hand representing the rest of the wheel and gear. When the second finger, also an axis, contacts its key, the thumb will reach to its note under the hand by a lateral abduction (out movement) of the same.

4. When the hand has reached its fullest capacity and the thumb cannot conveniently reach under the third finger to its note, the arm must abduct laterally in the manner of a finely controlled rudder promoted by the action of the steering-wheel.

5. When the thumb contacts its note a new position is begun with the thumb as axis.

6. On the playing of the note in large print at (A.), a new position is reached, the second finger acting with the hand as steering-wheel and the arm abducting (in movement) adequately, as rudder.

7. To return to the original position the third finger will temporarily assist the hand in the nature of steering-wheel while the thumb acts in the capacity of axis until the third finger finds its note. The third and second finger each resume, in turn, their rôle of axis while the thumb immediately acts in its former capacity, that is, with it and the hand as steering-wheel, the arm abducting in rudder fashion.

8. Note the rhythm of the above example, it does not permit accentuation of the thumb off the regular accents.

Now let us begin our arpeggio one octave higher as in Example 2, and await new developments.



1. As the position of the main axis shifts in

# How to Develop an Arpeggio Technic

by Harold S. Packer

each octave our steering-wheel apparatus must gradually be prepared, beginning at (B), for its difficult function, namely, putting the arm (rudder) in a greater position of abduction. To assume this position suddenly without the necessary preparation would throw the pupil playing a rapid arpeggio completely off balance physically and cause mental insecurity and uncertainty.

2. To establish the new position, return to the original position and complete it, will require nice control of the steering-wheel and rudder principles.

The final exposé of our arpeggio one octave still higher, Example 3, is now reached. We will attend to its added features.



1. At (C), above, there is no point abducting the arm extremely as this position would cause excessive awkwardness. Previous to this point, as indicated by the curved dots, once the steering-wheel process has been put into motion, call upon the assistance of the muscles of the upper arm around the shoulder and, at the same time, coöperatively lean the body-trunk outward. The angle thus gained will avoid excessive tensions and will make for more fluent motion.

The part that the body-trunk plays in relation to an extreme position in the arpeggio depends upon the general build of the pianist in question. Good advice is: use the body-trunk to assist establish a real axis for the third (or fourth) finger and use it wisely in a controlled, steady sense actuated by the reach of the arm.

The following four-octave arpeggio, Example 4, is an accumulation of the previous examples—1, 2, and 3. It would be wise for us to retract our steps and piece together each of these component parts.



### Helpful Suggestions

It is necessary, at this juncture, briefly to present finger staccato arpeggios. Every feature already discussed applies (*Continued on Page 350*)



# A Music Studio Goes Patriotic

by Josephine Hovey Perry

## It All Started With a Poster

THE PRESSER FOUNDATION recently issued a large and timely music poster (a copy of which may be had for the asking), captioned "Forward March With Music." This poster prints the opinions and attitudes of many illustrious men in all walks of life, on the influence music plays in our world of to-day. If doubts have sometimes arisen in the minds of parents regarding the financial advisability of continuing their son's and daughter's music lessons during the war, a perusal of this poster might dispel such doubts, because the desirability of continuing is so clearly pointed out.

## Music Will Help Win the War

We are urged to "buy war bonds and more bonds," and rightly so. Nevertheless a child cannot grow up *twice*! Therefore he must get his musical, as well as other forms of education *now*, while he's growing, for "time is fleeting." There will always be music. Never in history has war put a stop to music, but music can help to put a stop to war. Patriotism springs from many avenues but one of the most fruitful is music. That being so, why don't we all turn our studios into a sort of patriotic center and help win the war with music? To aid in a world peace—what could be wiser than to invoke the spirit of harmony?

## Patriotic Symbols

"For the duration" my own studio goes all out for patriotism. The walls of the waiting room are adorned with fine musical, patriotic posters and pictures. Our class slogan, or motto, is "Forward March With Music," borrowed from the above mentioned poster. Our class colors are "Red, White and Blue," indicated by red and blue stars of achievement on the white pages of the child's music books. Our sign is "V for Victory," expressed by the second and third raised fingers. All our prizes are defense stamps. Even the recital programs are patriotic in aspect, and feature music of that nature.

The opening-announcement folders of the season played the same theme as follows:



## Forward March With Music

### An American Speaks:

"Now that our country is at war, the importance of pure music and all the fine arts is much greater than ever. Music is the voice of civilization and we must not lose interest in the very things we are fighting to preserve. Instead of neglecting or slighting music we

should cultivate it more earnestly in the months that are to come. To do this will be to fulfil the highest aims of patriotism."

Dr. William Lyon Phelps,  
(Distinguished Educator and Author)

### A Canadian Speaks:

"Amid the clamour of war and the hours of darkness it is the proud duty of Americans and Canadians who love music, to encourage that art that speaks to all men in the language of harmony and peace."

The Honorable W. L. MacKenzie King,  
(Prime Minister of Canada)

The announcement then gives information under such headings as "Duration of Year," "Tuition," "Bills," "Missed Lessons," "Coöperation," and so on, and closes with the following announcement of prizes to be awarded this year.

(a) *Patriotic Rewards of Defense Stamps (Ten Each)* will be given at the end of the teaching year to every pupil who has not been tardy nor missed a lesson.

(b) *Also an Achievement Prize each term* to the pupil in each group receiving the most points as designated by stars and seals.

(c) *Also a prize each term* to the child in each group who has done the most practicing in that group.

(d) *A lesser prize of Five Defense Stamps* will go to each and every child each term who has done his "quota" of practicing every week. (By "quota" is meant the amount of time he himself agrees to do when he enters the studio this fall.)

(e) *A Special Prize of Twenty Defense Stamps* will go to the pupil who, in the opinion of the judges, writes the best song expressing the spirit of patriotism.

### The Defense of Defense Stamps as Prizes

A teacher (who had just finished reading my folder announcement) questioned me thus:

"About those prizes, Josephine, isn't that quite an outgo?"

Myself: "Yes, quite, but I feel that I am killing two birds with one stone. We all plan to buy as many stamps or bonds as possible. When I use defense stamps as prizes, I really feel more patriotic than when I buy otherwise. Although both purchases help our country equally, in the former instance it gives the pupils a chance to *earn* stamps for his country—a good investment for him—while in the latter instance, it is a good investment for me. Then, too, I do not feel at this time that I could afford to give prizes of any other nature."

Teacher: "I never thought of it in that light. By the way, how about giving those *corsages* of defense stamps, a sort of 'orchids to you' and all that?"



JOSEPHINE HOVEY PERRY

Myself: "That's a good idea! Mind if I use it?"  
Teacher: "I'm not sure that I believe in prizes. Doesn't it make the losers rather disappointed?"  
Myself: "Good soldiers have to learn to 'take it'! However, *every* pupil could earn a 'quota' prize, were he so minded, could he not?"

### Patriotic Music and Other Types

As for the actual music taught in the studio, it is hardly necessary to state that all pupils who can play and sing should be taught their National Anthem, *America*, and other patriotic selections which are in common use. Even little pre-schoolers who are not yet ready to play them by rote could be taught to sing at least one stanza or the choruses, or both. Older ones should be able to play and sing the simplified or original arrangements from memory if possible.

"A good march" is always in demand for every boy or girl. Sousa's marches seem to satisfy, particularly his *Stars and Stripes Forever*, which can be had in simplified form as well as in duet arrangements. Besides marches, there is of course a multitude of fine music for all types and grades, which has patriotism as its motivation, running the gamut from the very simplest arrangement of *America* or *Yankee Doodle* to Schubert's *Marche Militaire*, Tchaikowsky's *Marche Slav* or Chopin's *Revolutionary Etude*.

How about the boy or girl who wishes to be patriotic in his *own* way? Maybe he wishes to learn such pieces as *Remember Pearl Harbor*, *White Cliffs of Dover*, *Come On, MacArthur*, and others. Well, why not assist him? Regardless of whether or not you share a pupil's enthusiasm or taste for a particular piece, you no doubt share his *feeling of patriotism* in whatsoever form it may be taking at this time, for one knows full well that forms and taste alter with time and training.

The reader will not, I hope, jump to the conclusion that because there is a pronounced strain of stirring, national and patriotic music running through the teaching material, that the other types need be neglected. Quite the contrary. By way of contrast, if nothing more, all types seem to be more appreciated. (Continued on Page 340)



# FROM THE RIM OF THE CAÑON

A short composition in broad style with an American-Indian type melody. Because it is simple to play and so dramatic in the tonal possibilities, it is destined to be successful. Why three staves? Merely to make sight-reading easier. Memorize it at once; then study all the marks of expression carefully and play with full arm movement.

Majestically M. M.  $\text{♩} = 54$

C. FRANZ KOEHLER

*With feeling*

The musical score is divided into four systems, each containing three staves. The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a tempo marking of 'Majestically M. M.  $\text{♩} = 54$ ' and a performance instruction 'With feeling'. The first system includes a dynamic marking of 'mf' and 'sonore'. The second system features a 'cresc.' marking, followed by 'allarg.' and 'ff'. The third system includes 'rit. molto' and 'fff a tempo'. The fourth system begins with 'Largo' and 'p subito', followed by 'rit.', 'p', 'molto cresc.', 'ff allarg.', and 'fff'. The score concludes with a final chord and a fermata. Fingerings and articulations are indicated throughout the piece.



# FORGOTTEN

Eugene Cowles, one of the foremost baritone-basses of his day, was born in Canada. As *Will Scarlet* in DeKoven's "Robin Hood" he was known to millions. His song *Forgotten* became a permanent part of the romantic song literature of America. This piano arrangement by Mr. Levine will be warmly welcomed. The poem is by Flora Wulschner.

Forgotten you? Well, if forgetting  
Be thinking all the day -  
How the long hours drag since you left me  
(Days seem years with you away).  
Or hearing through all the strange babble  
Of voices, now grave, now gay,  
Only your voice: Can this be forgetting?  
Yet I have forgotten, you say.  
Or counting each moment with longing,  
Till the one when I'll see you again.  
If this be forgetting, you're right, dear,  
And I have forgotten you then.

Forgotten you? Well, if forgetting  
Be reading each face that I see  
With eyes that mark never a feature,  
Save yours as you last looked at me.  
Forgotten you? Well, if forgetting  
Be yearning with all my heart,  
With a longing, half pain and half rapture,  
For the time when we never shall part.  
If the wild wish to see you and hear you,  
To be held in your arms again,  
If this be forgetting, you're right, dear,  
And I have forgotten you then.

Moderato M.M. ♩ = 80

EUGENE COWLES  
Arranged for piano by Henry Levine

The piano arrangement of "Forgotten" is a four-system piece in G major and 4/4 time. It begins with a tempo marking of "Moderato M.M. ♩ = 80". The first system starts with a mezzo-piano (mp) dynamic. The second system continues with a mezzo-piano (mp) dynamic. The third system continues with a mezzo-piano (mp) dynamic. The fourth system begins with a piano (p) dynamic. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.



This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as notes, rests, dynamics, and fingerings.

- System 1:** Features a melody in the right hand with a *mp* (mezzo-piano) dynamic. The left hand provides a harmonic accompaniment. Fingerings are indicated with numbers 1, 2, 3, 4, and 5.
- System 2:** Continues the melody and accompaniment. A *mp* dynamic is marked. The left hand has a *l.h.* (left hand) marking.
- System 3:** The melody and accompaniment continue. A *cresc.* (crescendo) marking is present, followed by a *mf* (mezzo-forte) dynamic. The left hand has a *mf* marking.
- System 4:** The melody and accompaniment continue. A *f* (forte) dynamic is marked. The left hand has a *f* marking.
- System 5:** The melody and accompaniment continue. A *dim.* (diminuendo) marking is present, followed by a *mp* dynamic. The left hand has a *mp* marking.
- System 6:** The final system on the page, showing the conclusion of the piece. The left hand has a *mp* marking.



# VALSE

Probably the two most widely played of all the Chopin valse are from the group in Opus 64. The first is the famous "Minute" Valse in D flat, and the second is the unforgettable, dreamy Valse in C# Minor. The third in the series is not so frequently heard. These waltzes reflect the Paris of Louis Philipp with the resplendent salons. There are many fine piano records of this waltz, differing notably in interpretation. Those who have access to them may learn much by comparison.

FR. CHOPIN, Op. 64, No. 2

Tempo giusto M. M.  $\text{♩} = 58$

\* Play small notes on D.C. only.



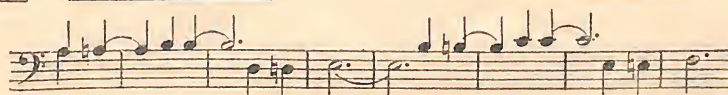
*Piu lento* M. M.  $\text{♩} = 66$

*dim.* *pp* *pp* *dolce* *tenuto* *cresc.* *dim.* *dolcissimo* *cresc.* *dim.* *rit.*

*Piu mosso*

*p* *cresc.* *dim.* *pp* *D.C. al Fine*

a) The accompanying parts assume here so definite a design that they should be brought gently, but distinctly, to the hearer's notice:



b) Play small note on repeat only.



# COME, YE DISCONSOLATE

## (CONSOLATION)

Samuel Webbe (1740-1816) was an inspired London cabinetmaker who became a well-known amateur musician and composer. His son Samuel Webbe, Jr. (1770-1843) was a successful London organist. This famous hymn, *Come, Ye Disconsolate*, is attributed to the son. It is one of the fine majestic hymns of the church. The arrangement for piano by Clarence Kohlmann is found in a widely admired collection of hymns adapted to the piano.

Andante semplice M. M. ♩ = 88

SAMUEL WEBBE  
Transcribed by Clarence Kohlmann

The piano score for "Come, Ye Disconsolate" is written for piano and features a variety of musical notations. It begins with a tempo marking of "Andante semplice" and a metronome indication of 88 beats per minute. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into six systems. The first system includes a mezzo-piano (mp) dynamic. The second system features a crescendo (cresc.) and mezzo-forte (mf) dynamic. The third system includes a "poco a poco cresc." marking and an "allargando" tempo change. The fourth system is marked "Più mosso" (faster), "f" (forte), and "dim. rit." (diminuendo and ritardando). The fifth and sixth systems continue the piece with various fingerings and dynamics. The score includes many fingerings, slurs, and articulation marks.



**Grandioso**

*f* *ff* *smorzando*

## MARCH FROM "NUTCRACKER SUITE"

America may have been an influence in Tschaikowsky's "Nutcracker Suite" (*Casse Noisette*), arranged from a ballet of the same name, as the work was finished in 1891, the year of Tschaikowsky's visit to America. This refreshingly melodic work is based upon a fairy tale of E. T. A. Hoffman, "The Nutcracker and the Mouse King." In European stores one may buy fancy nutcrackers which look like little manikins which crack nuts in their jaws. This very practical, simple arrangement will please all.

P. I. TSCHAIKOWSKY  
Arr. by Ada Richter

Tempo di Marcia Viva M. M. ♩ = 126

*p quasi tromb.* *mf* *p* *mf* *L.H.* *p* *mf* *rall.* *a tempo* *rit.* *Fine* *D.C. al Fine*



# SPRING CHARMS

Tempo di Valse M.M.  $\text{♩} = 80$

MILO STEVENS

*p*

*Ped. simile*

*mf*

*p*

*D.C.*

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# THE BLUEBELL

Brightly M.M.  $\text{♩} = 76$

OPAL LOUISE HAYES

*mp*

*mp*

*Fine*

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324

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THE ETUDE



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a forte (*f*) dynamic and contains several measures of eighth and sixteenth notes, some with fingerings (e.g., 3 1, 3 1, 3 1, 4 1, 4 1, 4 2). The lower staff is in bass clef with the same key signature and time signature, featuring chords and single notes with fingerings (e.g., 1 3, 2 3 4 5, 1 3, 1 2, 2 4, 3 5, 5 4, 1 4 2). The system concludes with a double bar line.

# GENTLE ZEPHYRS

Moderately fast M.M.  $\text{♩} = 56$

J. J. THOMAS

The second system of musical notation continues the piece. The upper staff starts with a mezzo-piano (*mp*) dynamic and features a melodic line with fingerings (2 1, 3, 4 5 2, 2, 4). The lower staff provides harmonic support with chords and single notes, including a *Ped. simile* instruction. The system ends with a double bar line.

The third system of musical notation continues the piece. The upper staff maintains the *mp* dynamic and includes a *Fine* marking at the end of the system. The lower staff continues with harmonic accompaniment and includes a *Ped. simile* instruction. The system ends with a double bar line.

The fourth system of musical notation continues the piece. The upper staff begins with a mezzo-forte (*mf*) dynamic. The lower staff continues with harmonic accompaniment and includes a *Ped. simile* instruction. The system ends with a double bar line.

The fifth system of musical notation concludes the piece. The upper staff begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic in the final measures. The lower staff continues with harmonic accompaniment and includes a *Ped. simile* instruction. The system ends with a double bar line and a *D.C.* (Da Capo) instruction.



# IT ISN'T RAINING RAIN TO ME

Robert Loveman

EDWARD E. MENGES

Vivace

*a tempo*

*molto rit.*

*a tempo*

*mp*  
*legato (but very clean cut)*

rain to me, It's rain-ing daf-fo-dils;  
rain to me, But fields of clo-ver bloom,

In ev-'ry dim-pled drop I see Wild  
Where an-y buc-ca-neer-ing bee May

Meno

flow-ers on the hills.  
find a bed and room.

The clouds of gray en-gulf the day And o-ver-whelm the town; It  
A health-un-to the hap-py! A fig for him who frets! It

is - n't rain-ing rain to me, It's rain-ing ros-es down.  
is - n't rain-ing rain to me, It's rain-ing vi-o-

*accel.*

*molto rit.*

*lets. accel.*



# DEW OF THE MORNING

## Intermezzo

Prepare  
Sw. Oboe  
Gt. Dulciana  
Ped. Gedeckt to Gt.

Hammond Organ  
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PERCY WICKER MacDONALD

**Andante grazioso**

Manuals

Pedal

Sw. *p con espressione*

Gt. *F# (6)*

Pedal 5-3 *F (5)*

*rall. e dim.*

*a tempo*

(A#) (10)

(A#) (10)

*cresc.*

*poco a poco dim.*

*rall.*

To Coda

Oboe off

**Più mosso**

St. Diap.

F1. 4'

(G) (7)

Sw.

*mf* To Sw.

*dim.*

*rall. e dim.*

*D. C. al*

Coda

(F#)

F



# AVE MARIA

## MEDITATION ON THE 1st PRELUDE

from J. S. Bach's "Well-Tempered Clavichord"

CHARLES GOUNOD

Andante semplice M.M. ♩ = 72

VIOLIN

PIANO

*sempre legato*

*p*

*Ped. simile*

*con sentimento pensieroso*

*p*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*dim.*

*p*

*cresc.*

*cresc.*

*dim.*

*pp*

*cresc.*

*gliss.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*



2 A 2 1 V > V

*cresc.* *f* *dim.* *p* *cre* *cre*

*cresc.* *f* *dim.* *p*

1 3 V 1 V 1 V 3

- *scen* - *do* - *molto* *f* *dim.*  
- *scen* - *do* - *molto*

*p espressivo* *cresc.* *molto* *f*

*p* *cresc.* *molto* *f*

1 4 2 3 2 0 A 3 3 3 4 4

*più f* *tutta forza* *molto maestoso*

*più f* *tutta forza* *molto maestoso*

1 2 *f* *dim.* *p*

*dim.* *f* *dim.* *p*



# ON THE BEAUTIFUL BLUE DANUBE

Arr. by Henry S. Sawyer

WALTZES

No. 1

SECONDO

JOHANN STRAUSS

Tempo di Valse M.M.  $\text{♩} = 56$

The musical score is written for piano and consists of two parts, No. 1 and No. 2. Part No. 1 is in 3/4 time and begins with a piano (p) dynamic. It features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings. Part No. 2 begins with a mezzo-forte (mf) dynamic and includes a repeat sign with first and second endings. The score concludes with a 'Fine' marking.



Arr. by Henry S. Sawyer

JOHANN STRAUSS

No. 1

PRIMO

Tempo di Valse M. M.  $\text{♩} = 56$

MAY 1943



# SECONDO

This musical score is for a piece titled "SECONDO". It is written for piano and bass, using a grand staff with two staves per system. The key signature is B-flat major (two flats). The score consists of six systems of music.

The first system begins with a piano (*p*) dynamic. The second system includes piano-piano (*pp*) and mezzo-forte (*mf*) dynamics. The third system features a forte (*f*) dynamic and is labeled "No. 3". The fourth system continues the piano texture. The fifth system includes a piano (*p*) dynamic and first/second endings. The sixth system concludes with a forte (*f*) dynamic and first/second endings, ending with the instruction "D.C." (Da Capo).



# PRIMO



# SLEEPY TIME

From Piano Concerto in E flat major

W. A. MOZART  
Arr. by Walter Rolfe

Allegretto con moto M.M.  $\text{♩} = 60$

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# SWING YOUR PARTNER

Brightly M.M.  $\text{♩} = 84$

RICHARD L. BRUCE

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# TEN STEP

HUGH ARNOLD

Moderato M. M.  $\text{♩} = 76$

*mp* Shut your eyes and do not peek, Now count up to ten; We will run a -  
You have found me, I am it, Now we start a - gain; I'll shut my eyes and

way and not hide, peek, You must find us to then. ten. *Fine*

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# THE LITTLE SKIPPER

ALEXANDER BENNETT

Moderato M. M.  $\text{♩} = 144$

*mp* *mf* *f* *pp* *p*

*To Coda* *Coda* *Slower*

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# BUNNY BOUNCE AND ROBIN REBOUND

See Technistory and application on opposite page

## RABBIT TRACKS

GUY MAIER

Joyously

Musical score for 'Rabbit Tracks' in G major, 6/8 time. The piece is marked 'Joyously' and 'f' (forte). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. Fingering numbers (1-5) are indicated for both hands.

## BUNNY BOUNCING ALONG

Snappily

Tired, bunny sits down to rest

Musical score for 'Bunny Bouncing Along' in G major, 2/4 time. The piece is marked 'mf' (mezzo-forte) and 'sempre staccato'. The right hand (R.H.) and left hand (L.H.) parts are clearly indicated. The score includes a section marked 'poco a poco rit.' (poco a poco ritardando) and another marked 'sempre rit. p' (sempre ritardando, piano). Fingering numbers are provided throughout.

## ROBIN IN HIS CANOE

Dreamily

Musical score for 'Robin in his Canoe' in G major, 3/4 time. The piece is marked 'mf' (mezzo-forte). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. Fingering numbers are indicated for both hands.

## ROBIN REBOUND'S HAPPY SONG

Bouncingly

Musical score for 'Robin Rebound's Happy Song' in G major, 3/8 time. The piece is marked 'mf' (mezzo-forte). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. Fingering numbers are indicated for both hands. The score includes a section marked 'rit. molto' (ritardando molto) and another marked 'mf a tempo' (mezzo-forte a tempo).

I'm so hap - py, I'm so hap - py, I'm so hap - py now!



# The Technic of the Month

Conducted by *Guy Maier*

## Technistories for Boys and Girls

by *Priscilla Brown*

With Application and Music by GUY MAIER

(Illustrations by LaVay Williams)

### BUNNY BOUNCE and ROBIN REBOUND

JACK KNIFE flung a long log on the gold fire in the fireplace. "The north wind brings a fire of singing gold," he said to his three children Upfling, Upswing, and Downdip. "And in the song I hear a story," he said thoughtfully, whittling wood with his pocketknife.

"It is a song of the Indians," began Jack Knife whittling. "A thousand moons ago there lived in the Village of Painted Wigwams an Indian Boy.

"His father, an Indian brave, and his mother, an Indian squaw, gave this Indian boy two names. Sometimes he was called Bunny Bounce, sometimes Robin Rebound.

"In the winter Bunny Bounce bounced about the white forest. Each morning he stuck his white feather in his headband, wrapped soft furs around his brown skin, laced snowshoes on his moccasin feet. Then slinging over his shoulder his bow whittled from the ash tree and his arrows tipped with flinted rock he went bouncing down the mountain side. Indian braves watching from the Village of Painted Wigwams said, 'White feather on Bunny Bounce bounces like white tail on rabbit.'

"Sometimes Bunny Bounce was called Robin Rebound instead. On summer days Robin Rebound stuck a red feather in his headband, put on his leather belt and red beads.



Whistling Like Song of Robin

Then pushing out his canoe cut from the birch tree he rowed whistling down the river. Indian braves listening from the Village of Painted Wigwams said, 'Robin Rebound whistles like song of robin in spring.'

"This Indian boy with two different names learned the secrets of his

forest friends. Watching the slapping tail of the beaver he said, 'Teach me to be strong swimmer.' Chasing the white cottontail rabbit he said, 'Make me swift runner.' Lifting his hands upward to catch the sun shadows sifting through the tree leaves he said, 'Make me strong warrior.'



Tracking Tracks in the Snow

"Moons passed. Bunny Bounce Robin Rebound grew up. He now was an Indian brave.

"One day Red Feather, the Chief of the Village of Painted Wigwams, called his young braves together. He said, 'Red Feather see many suns rise and set, many like the sands of the ocean. I grow old. New chief must rule people. Go swiftly, my braves, see far, listen quiet, speak little words. You sure-footed and happy braves. Why you so sure-footed, so happy? Bring me answer at end of twelfth moon. Best answer I make chief of Village of Painted Wigwams.'

"Robin Rebound listened to Chief Red Feather's speech. With a song in his heart Robin Rebound journeyed a long journey.

"He saw far. He saw the rabbit with its wiggly nose and fuzzy pointed ears bouncing its white tail through the leaves and twigs. He

(Continued on Page 340)



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# Secrets of Vocal Color

(Continued from Page 307)

singer, like the actor, but unlike other artists, is both the thought and the matter of his art, he is both the player and the instrument. The power to express emotion is generated in him and completed through him. The development of the vocal instrument requires the training of three qualities: pitch (*hauteur*), power (*intensité*) and tone-color (*timbre*). The first two of these are comparatively easy to control because they are so largely physical in their nature; but tone-color, by reason of its infinite psychological implications, is the most difficult to develop. It is tone-color that is, so to speak, the regulator of pitch and power.

## Acting and Singing

Constant Coquelin, the celebrated French comedian for whom Rostand wrote the rôle of *Cyrano de Bergerac*, was a contemporary of Maurel, and, like him, a profound student of his art. In an essay on the art of acting he corroborates Maurel's point of view. He says, for instance: "The instrument of the actor (singer) is himself. The matter of his art, that which he has to work upon and mould for the creation of his idea, is his own face, his own body (his own voice), his own life. Hence it follows that the actor (singer) must have a double personality. He has his first self, which is the player, and his second self, which is the instrument. The first self works on the second till it is transfigured and thence an ideal personage is evolved. . . . The power of a true inflection of the voice is incalculable, and all the picturesque exteriors in the world will not move an audience like one cry given with the right intonation. Articulation should therefore be the study of the actor (singer). The public must understand every word he says, however quickly he may say it. A word must be able to draw tears or laughter by the mere manner of its articulation. The voice should be specially supple, expressive and rich in modification of tone. According to the part, the voice should be caressing, smooth, insinuating, mocking, bold, eager, tender, despairing. You should be able to sing the changes from the clarinet to the bugle. The lover's voice is not the lawyer's voice. *Iago* has not the voice of *Figaro*, nor *Figaro* the voice of *Tartuffe*. Intonation, key, and note, all differ with the rôle. It is the chromatic scale. Your character should be drawn and portrayed so that even the blind may see him by means of your articulation, your utterance, your intonation." Though addressed to actors these words of Coquelin's are just as

applicable to singers, both dramatic and lyric.

Every important operatic rôle requires at least more than one vocal color. *Iago* does not address *Otello* with the voice with which he addresses *Cassio*; when he soliloquizes it is quite different from both. *Don Giovanni*, perhaps the most subtle of all masculine rôles, demands a dozen voices. The interpreter of *The Earl King* needs four: the narrator's, the father's, the child's, the earl-king's. *Death and the Maiden* needs two of absolutely different timbre. This matter of tone-color, as Maurel says, is the very essence of vocal interpretation.

Tommaso Salvini, the Italian tragedian of the last century, was famous for the variety of tone-colors that he could put into his magnificent voice. He could pitch his voice high, he could pitch it low. It was loud, it was soft; he could roar like a lion, he could coo like a dove. To obtain the color he sought he worked before a mirror: the correct facial expression, he had found, produced the correct color. He was right: bodily posture, as well as gesture, has its influence on the quality of the voice. The fully developed singer sings with his entire personality.

## The Singer's Three Requisites

I have said that in moments of complete spontaneity the vocal emission of even a totally unschooled person will find the right color. But art, the perfection of which is to conceal itself, is a conscious process—"emotion remembered in tranquility"—and it is often the task of the singer to express emotions that he has himself never experienced. To attain this end he must cultivate what Maurel calls most happily, "the auditive imagination"—the ability to hear the correct tone before it is uttered—to hold the mirror up to nature.

Perhaps it was Rossini who said that the three requisites for a singer are Voice, Voice and Voice. I am tempted to offer Ear, Ear and Ear—not only the physical ear, but the ear of the imagination. The training of the voice should be fundamentally the tireless training of the auditive imagination: the study of tone-color (*timbre*) through all possible vowel formations, on all pitches (*hauteur*) and in all degrees of power (*intensité*). In addition, the singer must train all his imaginative functions, because, the richer and more comprehensive they are, the more he will have to express, the more tone-colors he will have on his vocal palette. Maurel puts it: "Our business is to comprehend, then to express."

Jean de Reszké used to say of himself, "*Je suis en chercheur*" (I am a seeker). Maurel, too, was a seeker. All really great singers have been seekers and all sincere and ambitious

students will follow their example. Before the young singer can reach the lofty goal that he ought to have in mind he must accomplish some such artistic pilgrimage as that made by Maurel. He must first acquire, under the guidance of a competent teacher, the ability to adjust his vocal mechanism so as to be able to utter without undue strain, in perfect tune, both loud and soft, all the vowel formations within the range of his voice. From the first he must be encouraged to be his own critic, for, in the long run, he is inescapably his own teacher. There are one hundred sixty-eight hours in the week. According to modern conditions in teaching, a pupil usually has not more than two, rarely three, hours weekly with his teacher, leaving him, for one hundred sixty-five hours, to his own devices. All important, therefore, throughout his studies is the training of all his auditive functions.

It took Maurel a goodly number of years to master the art of tone-color and not even the most gifted of students can hope to acquire it in short order. Too few singers, alas, ever reach even the threshold of this difficult and complicated art. Too many are satisfied if by means of free ringing tones they win the applause of the indiscriminating public. But these many are by no means real artists. The real artists are those who by their wealth of culture and imaginative resources are able through their voices to express the emotions that pulsate in the human breast. They first comprehend, then express. The scarcity of great singers shows how difficult of accomplishment the task is, but it is certainly not too much to hope that some day an American singer will be as thoroughly the master of vocal color as was Victor Maurel.

## The "Falsetto" Voice

Some teachers of singing disparage the falsetto quality of voice, even going so far as to forbid their pupils ever to use it, as if, indeed, there were something inherently immoral, even indecent, about it. I, on the contrary, regard it as the spontaneous and wholly natural means of expression for certain tender emotions. By "falsetto" is meant the kind of tone that results when the masculine voice is allowed to "break" in its upper range and pass from its normal adult quality into a quality resembling approximately the voice of boyhood. This definition may be bettered when the scientists tell us for sure just what adjustments of the larynx produce the falsetto. At present the most plausible explanation is that it is produced by a vibration of the vocal cords limited to their edges only.

Writers on singing of the eighteenth century apply the term "falsetto" to the emission of the upper range of the masculine voice, refer-

ring, probably, not to the falsetto herein discussed, but to the normal quality modified by a judicious admixture of the falsetto quality—or, in a word, to what we call nowadays, "head" voice.

Whatever the process, the falsetto provides the male singer with not only a perfectly permissible tone-color, but one that, when used with skill and good taste, is a valuable vocal resource. The singer has just as good a right to use it as the violinist has to play his harmonics. Unconsciously we not infrequently use falsetto in casual speech. For instance: a man sees a child in tears. To express his sympathetic interest he speaks, not in his fully supported masculine voice, but, nine times out of ten, in his lightest, tenderest, unsupported tone—a falsetto.

I verily suspect that Orpheus in his day employed his falsetto to charm the birds and all growing things with his song, and that ever since it has been used generously by fully developed, resourceful singers. Its value has been long recognized in church choirs that exclude women from participation. We know that in Palestrina's time (c-1590) falsettists sang the two upper voices in the music of the Sistine Chapel. A little later it was discovered that more satisfactory results were obtained from *castrati*—men who by means of a surgical operation in childhood had preserved their boyish voice into maturity. For two centuries the *castrati* were the dominating male figures in Italian vocal music. Tenors and basses were secondary to them till Rossini's day. Just how their voices sounded we can only conjecture; probably they had kept the clear, bell-like quality of the boy's voice, plus an intensity and expressiveness due to their matured mental and physical development. To this day the alto part in many Protestant churches is carried by falsettists, whose piercing, rather hooty tones are not pleasing to all ears.

The French never accepted the *castrati*, but had no objection to a moderate use of falsetto. Adolphe Nourrit, the tenor for whom Rossini wrote the music of *Arnold* in "*GUILAUME TELL*," with its excessively high *tessitura*, must have had a particularly ingratiating falsetto or a phenomenal *voix mixte*. Duprez, who succeeded Nourrit at the Paris Opera, famous for his *ut de poitrine* (high C in chest voice), sang all his upper notes full voice and at forty-five was voiceless. Nourrit's way of singing was the delight of Paris till, in his folly, he tried to imitate Duprez and thereby brought his fine career to a tragic close.

Bellini gave Rubini an F above high C in "*I Puritani*," which could only have been sung in falsetto. Gounod tucks in a High-C at the end of *Salut, Demeure* ("Faust"). French tenors usually sing it in fal-

(Continued on Page 348)



# VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Head Tones; Falsetto

Q. I have a young friend who has a good baritone voice, a big voice for such a small person. He has had some training from a lady who has put some funny ideas into his head. He has never learned to soften any of his tones, as he claims when he does that he is singing falsetto. As soon as he goes into his higher register his voice cracks. He sings "full blast," the cords stand out on his neck and his face is blood red. He claims that all head tones are falsetto. I am a lyric soprano and my high tones are clear, round and bell-like. I have never had a teacher tell me that my head tones are falsetto and I am sure my friend is mistaken. Please straighten this out for me.—R. B.

A. Once more we will attempt a definition of the two expressions falsetto and head voice in order to clarify in your mind the difference between them. Falsetto is a method of production in which the vocal cords are not firmly approximated by the action of the crico-thyroid, the crico-arytenoid and the Thyro-arytenoid muscles. The resulting tone is sweet enough, but it is not powerful. To swell the falsetto into the true, natural voice requires a firmer action of these muscles, and a gradually increasing pressure of breath. It is an exceedingly difficult and hazardous procedure. The falsetto is used by some tenors when they desire a gentle, soft, easily-produced high note; seldom by the baritone and bass and never by the adult female voice, though some children use it. Although the expression "head voice" is generally used, to our mind it is apt to be misleading. All the voice tones are produced by the same mechanism, the action of a controlled column of air upon the vocal bands. The expression "head voice" means, that upon the high tones, especially of lyric and coloratura sopranos, a sensation of vibration is felt in the upper part of the face and forehead.

In an effort to produce a strong, masculine tone your young friend seems to use too much breath-force and to squeeze his tone through a contracted throat. Therefore his face becomes red and his upper tones are apt to "crack."

## Is Twenty-three Too Old to Begin Vocal Study?

Q. I am twenty-three years of age. Is this too late to begin vocal study?—R. D.

A. Your question indicates that you are well aware that you should have commenced studying some branch of music long before this. The usual proceeding is for a boy to sing in a choir or a chorus and to take some lessons upon the piano or some other instrument. By the time he reaches manhood, he is to some extent prepared to continue with his study of singing by this method. It would be useless to pretend that you have not handicapped yourself by neglecting to do these things. Our advice to you is to work all the harder at your voice and your musicianship to make up for the lost time. You are still young enough to succeed and if you are really serious in your desire to sing it is not too late. You must make up your mind to work hard, however, and not to dawdle.

## Singing After Tonsillectomy

Q. How long after a tonsil operation should one wait before singing?—M. C.

A. It depends upon the severity of the operation, your physical condition before and after it, and how quickly the throat heals. Your surgeon who is, as a matter of course,

a man who has seen and performed many of these operations, should be consulted. He can look at your throat and correct any small abnormalities that may conceivably remain. We can only theorize, and as you well know, to theorize is often a stupid and dangerous thing.

## Studying Singing by Means of Phonograph Records

Q. I have a good voice, but the town in which I live is small and there is no singing teacher living here. My father is a musician and he tells me that unless I can find a good teacher, I should give up the idea of studying as the voice is too delicate a thing to play around with. Our means will not allow me to take a course out of town. If you think it would be all right for me to study with phonograph records would you suggest a complete course and its approximate cost?—J. A. T.

A. The late Oscar Saenger of New York, through the Victor Company, issued a course of exercises for each of the four voices, soprano, alto, tenor, and bass, which had quite a vogue some years ago. We have been informed that it has been discontinued, but you might write to the Victor Company, Camden, New Jersey, to find out definitely. We know of no other course of educational vocal records. You are in the same unfortunate position as many other young girls in America. You have a voice and an intense desire to sing, without having the money to gratify your ambition. In the circumstances you must do the best thing you can. Study some piano and some languages, read many books upon the voice and cultivate yourself in every way, hoping that some day soon these circumstances may change. Shaw & Lindsay's "Educational Vocal Technique," in two volumes, will give you some explanations and some exercises to work with and there is Vaccai's "Practical Method," a book of simple exercises with Italian words, which has stood the test of time. These books may be secured from the publishers of THE ETUDE. As soon as you are financially able to do so, get some regular lessons from a competent singing teacher.

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## Directing from the Console

(Continued from Page 309)

few retards lest the original tempo might not be reinstated and the remainder of the anthem consequently lose its motion. Such an experience is particularly harrowing to a choir director, and it can seldom be corrected if it occurs during the church service. Therefore, when it is impossible for all members to watch the choir director during the service, let the director call attention to the climax of the anthem (most good anthems have at least one high point) and urge them to sing with abandon at those designated portions. Stress dynamics—*pp* to *ff*—rather than shifting tempos, and the results will at least be musical and interesting to listen to.

In order to prepare the anthems to be given without much direction it is especially important that at rehearsals the director constantly call the attention of the singers to the necessity of watching him. One director of my acquaintance said that her ambition was to have a cross-eyed choir!

A few words to the effect that no one is wanted in the choir who is too bashful to look up, may produce quick results. It is often advisable to have the choir sing a phrase from memory and announce that no one is to look at his copy during that phrase. The voices will then be well projected since no one will be burying his head in his book. The choir should then be complimented on the fullness and the unity that results when everyone is alert and assumes a good singing posture.

### Personalities Must Be Avoided

It is always best to try to avoid calling anyone by name if that member refuses to watch the director, and especially so with a new member of a choir; for it often requires several rehearsals for that member to feel truly comfortable in a new group unless he has had previous choir experience. Singling out a person for non-attention should be resorted to only in the case of individuals whom the director thinks can endure a jolt of that sort—surely never the sensitive individual.

Lastly the choir should realize that it has a useful function to perform in the church service by providing a strong lead on the hymns and on the congregational responses such as the *Gloria Patri* and the *Doxology*. In order to bring this about the choir should be instructed to listen carefully to the tempos set by the organist as the hymn is being "played out," and to maintain that tempo. Let it be thoroughly understood that they, the choir, and you, the organist, are leading the congregation; it can never be the other way around. The choir should also realize their re-

sponsibility in assisting with the responsive readings. The choir is an adjunct to the worship service and its attitude can be reflected on each participant in the congregation.

If possible the organist should, at the church service, endeavor to give all entrances to the choir, if only by means of a nod of the head. Releases must likewise be given in some such way. If the organist can be seen by the majority of the choir members he should contrive to beat time with one hand during passages where the tempo is slackened or accelerated and should continue beating up to the *a tempo* marking. Very often if Swell to Pedal or Great to Pedal is drawn, this feat can be easily accomplished with little or no alteration of chord members.

A long plate glass mirror placed advantageously to choir and organist will do much to aid the choir in singing together and will be an expenditure well worth the investment. If the choir has learned the importance of watching the director closely, the mirror makes it possible for more artistic work to be done than could be accomplished otherwise.

It may seem like uphill work to a director to conduct a choir under such adverse conditions as are described, but if he has the gift of imparting enthusiasm to the group, knows his anthems note perfect before his rehearsals so that he can detect wrong notes, if he insists that any errors in note reading be corrected immediately (a note incorrectly learned becomes more deeply entrenched as time goes on and eventually next to impossible to rectify), and makes use of a strong touch to command attention and indicate tempos; then he will eventually get satisfying results. With this sort of preparation the anthem should go off smoothly and effectively at the church service with the minimum of directing which the leader is able to give.

## Bunny Bounce and Robin Rebound

(Continued from Page 337)

saw its three tracks tracking in the snow. The pine trees whispered, 'The rabbit is a sure-footed brave. Picking up his hind feet quickly he bounces sure-footed tracks in the snow. A sure-footed brave feels a bounce in his left stepping foot.'

"Robin Rebound listened quiet. He listened to the robin's song in the spring. Robin Rebound heard it sing, 'A song always comes back from where it started from. A happy brave has a song rebounding in his heart always.'"

"In the twelfth moon Bunny Bounce Robin Rebound returned to the Village of Painted Wigwams.

"Each Indian brave had an answer. Some brought fur skins of blue gray, blue black, and blue white. 'A brave wraps himself in furs,' they said. Some brought feathers of birds with tips dipped in rainbow colors. 'A brave crowns himself with feathered headdress of tribe,' they said. Others brought ears of golden corn. 'A brave worships God of Sun, Maker of golden corn,' they said. These were all the answers.

"But Red Feather was sad.

"Then Robin Rebound came. A cottontail rabbit rested in the curve of his arm. A robin perched on his shoulder. Robin Rebound spoke little words. 'Sure-footed brave feels bounce in left hind leg like rabbit. Happy brave has song rebounding in heart always like robin,' was his answer.

"To you, my brave,' said Chief Red Feather, 'I give this red feather to rule people.'

"And so," said Jack Knife to his three children warming their toes and listening by the singing gold fire, "this is how Bunny Bounce Robin Rebound became Chief of the Village of Painted Wigwams."

Have you ever thought what happens when you play a piano key? All in a flash your finger flips the key down and the key flips the hammer up to the string. But in the same second the key flashes back up again and the hammer bounces down. That's why we call the piano a "bouncing" or "rebound" instrument.

All mechanisms like you to respect the way they are built and the way they act. So, if you press or squeeze a key after you play it, you make playing much harder for the piano and yourself.

Every quick movement we make has a little bounce or spring after it—when we jump down a stair, or hop up from a chair, throw a ball, or do anything energetic. If we didn't have that little "rebound" afterward we couldn't do it half so well.

So in piano playing when your finger flashes into a key or when you play a chord, your finger and arm should bounce gently afterward. This bounce takes away all the tension and makes piano playing easy and enjoyable. We call this "flash-bouncing." Try some flash-bounces with your second finger like this: touch the key top with the center of your finger tip; then suddenly flash your finger in the air and swing it down to play the tone. Be sure to play swiftly, but softly all in a flash. Now the instant after you flash the key let your finger bounce back a little bit. Say "flash-bounce!" as you do this. It's like playing two notes with a single finger swing—double action, but the second note (the bounce) is silent.

This is the perfect way to play *staccato*; but even when you play *legato* you can feel the bounce without doing it!

From his forest friends Bunny Bounce Robin Rebound learned that the secret of being happy and sure-footed was to walk, hop, run and play with a spring and a bounce. That's also one of the secrets of good piano playing.

Go back to the story of Rotary Raindrop now and see how much better you can make those "Big Drops and Little Drops" flash-bounce. Then practice these pieces very slowly, letting each *staccato* note flash sharply, then bounce silently and gently afterward. When you go faster you won't have a bit of trouble for your fingers will flash closer to the key tops and your bounce will carry you lightly along the surface of the keyboard.

## A Music Studio Goes Patriotic

(Continued from Page 316)

"V for Victory" fingers may be used in a busy studio where one pupil's lesson dovetails with another, as a heartening salute of greeting and farewell between pupil and teacher. A teacher's "salute" to the pupil after hearing a successful rendition of an unusually hard passage of work hurts no one's feelings. The V fingers are used in other ways by all in the studio, from the smallest pre-schooler who locates all the "Papa and Mama Cats" (groups of two black keys) with these fingers, to older groups listening to a recording of Beethoven's "Fifth Symphony" who raise those fingers as an acknowledgment of the "Victory" motive every time "Fate knocks at the door."

The tiny tots in locating the groups of "Three little Kittens" (groups of three black keys) do so with the same fingers as those used in the Boy Scout salute. The thumb imprisons the fifth finger in the palm of the hand, leaving the second, third, and fourth fingers free, and lo, they now have three "victorious" fingers. They realize, as do the older ones already, that soon all their fingers will be "Victory" fingers because of the technical skill in which they are used.

### Unexpected Rewards For All

My first motive in adjusting my studio to its present policy was to promote and inspire patriotism, rather than to boost the prestige of the studio. However, I find that it certainly has done the latter and I sincerely hope and believe that it has done its part in the former. A greater incentive and seriousness toward practice, more respect for the subject, better work and a feeling of doing one's bit, show up to such a marked degree that the drudgery for both teachers and pupils has given way to a very interesting and pleasant mutual endeavor.



# ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Would like information concerning one and two manual reed organs—where they may be purchased, cost and so forth. Are the materials such as reeds and so forth, expensive? Are the best reeds imported? What are some books on organ building? The book "How to Build a Reed Organ" is out of print. Do you know where I might secure a second hand copy of this work?—H. B. B.

A. We are not familiar with the prices of the instruments you mention which vary according to size, style and so forth, and suggest that prices be secured from parties who have instruments available. We are sending you list by mail. We do not imagine that reeds are very expensive. We are not familiar with the cost of the various materials included in the making of the reed organ, nor can we express an opinion on the comparative quality of domestic and imported reeds. For books on organ building we suggest "The Contemporary American Organ," Barnes; "Organ Stops," Audsley; "The Electric Organ," Whitworth and "Cinema and Theatre Organs," Whitworth—all treating of pipe organ building. Since the last two mentioned come from abroad, delivery and price cannot be guaranteed. We do not know where you can secure a copy of "How to Build a Reed Organ," Milne. If any reply to your inquiry is received from a reader who has a copy available we will advise you.

Q. Having recently become interested in the organ, I would appreciate it very much if you would inform me of the names of books or other publications on the mechanics and construction of the pipe organ.—W. G.

A. We suggest the following books: "The Contemporary American Organ," Barnes; "Organ Stops," Audsley; "The Electric Organ," Whitworth; "Cinema and Theatre Organs," Whitworth; "How to Build a Chamber Organ," Milne. The three last named are published abroad, and for that reason price and delivery cannot be guaranteed.

Q. The organ in our church contains the stops named on enclosed diagram. What combination would you suggest for congregational singing? For adult mixed group of about sixteen voices?—A. J. L.

A. If the congregational singing is of the hearty type, we suggest the following combination: Full Great Organ, with Full Swell Organ (except Orchestral Oboe and Vox Celeste) coupled; Full Pedal Organ, with the couplers Swell to Pedal and Great to Pedal. Since no Octave 4' or other 4' stop appears on the Great Organ, and one 4' stop only, on the Swell Organ, you might add Swell to Great 4' coupler, if additional brilliancy is desired. The stops to be used for accompanying a choir of sixteen voices will depend on type of passage to be played, amount of support desired, and so forth.

Q. I wish information regarding the use of stops and tone control on a reed organ. Have been a church organist for a number of years, but realize I cannot render the best possible service without knowing more than I do about operating an organ.—A. E.

A. We do not know just what information you wish, nor do you state the size of the instrument. As general information we suggest that stops of 8' are normal pitch (same as piano); 4' stops speak one octave higher and 2' stops speak two octaves higher. 16' stops speak one octave lower than normal pitch.

Q. Please send me information in regard to pedal organs for home practice.—F. J. K.

A. We are sending you information about used organs (reed) by mail. For information about new organs we suggest that you get in touch with various firms who furnish them—reed or pipe organs.

Q. What material would you suggest a senior choir to use for "sight singing"? Can pipes of an organ be adjusted to length? The organ in our church is about a third lower than the piano, and makes it difficult for the Junior Choir to sing in parts, as the alto voices would have to sing too low when accompanied on the organ. How can the pitch of the organ be raised.—A. P. E.

A. For sight singing material we suggest consideration of the following books: "Methodical Sight Singing," Root (Three volumes), "Melodia," Cole. While the tuning adjustment of the pipes is limited, they can, perhaps, be moved down so as to approximate the pitch you wish to use. In other words, move the pipes so that your lower C takes the D-sharp pipe. This will necessitate the matching of inserted pipes at the top unless you can do without these pipes.

Q. Will you give the best combination of stops for various types of music, such as accompanying a soloist, quartet, sad and joyous numbers on organ containing stops named on enclosed list? Also name book or books that might contain such information.—J. H.

A. The registration to be used in playing the type music you mention will depend on the character of the music to be played—for instance, a joyous number might be intended for soft stops suggesting that characteristic, or it might be intended for a bright but loud registration. For your general information 8' stops produce normal pitch (same as piano) while 4' stops produce a tone one octave higher and 16' stops an octave lower. Stopped Diapason and Flute d'Amour are of the imitative flute family, while Flute Harmonic is of the imitative flute family. Dulciana and Open Diapason represent the soft and loud types of organ tone, and Salicional belongs to the string family. For books on the subject of registration we suggest consideration of these: "A Primer of Organ Registration," Nevin; "Organ Playing—its Technique and Expression," Hull; "Organ Registration," Truette.

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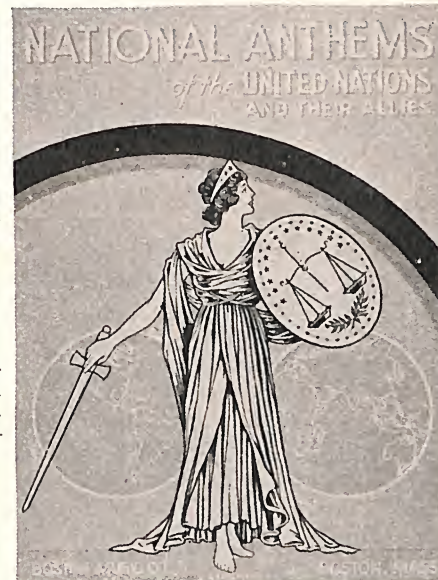
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Free Denmark and Fighting France are officially at war with the Axis; Bolivia, Chile, Colombia, Ecuador, Paraguay, Peru, Uruguay and Venezuela have broken off diplomatic relations with Germany, and like the people of Estonia, Iceland, Iran, Latvia, Liberia, and Lithuania, are actively assisting the United Nations

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## Radio and the Spring Season

(Continued from Page 302)

for the enterprising New York station WABC arranges programs of considerable interest for its nationwide audiences. Not all changes of programs are consistently as good as those that Columbia arranges for these daily half hours throughout the week. When Columbia followed up the broadcast recitals of Lotte Lehmann with those of Eileen Farrell on Mondays, it replaced the famous diva with one of the best of the younger singers of our day. Columbia's changes of the programs heard on Tuesdays and Fridays in April came as a surprise; there was no advance publicity or fanfare of trumpets, but there might well have been. For following the David Mannes School series of chamber concerts on Tuesdays, William Primrose, the noted violist, appeared in a series of recitals.

Beginning Tuesday May 4, from 11:30 to 12 midnight, EWT (Columbia network), the Schola Cantorum of New York will give a series of five recitals, under the direction of the enterprising Hugh Ross, whose work with this organization has added to its prestige in recent years. Three of the weekly broadcasts will be with orchestra and two will be heard *a cappella*, or unaccompanied. The feature work of the first broadcast will be the cantata, "Johnny Appleseed," by Eunice Lea Kettering. This was the recent, prize-winning choral work of the National Federation of Music Clubs.

## Modern Works Recorded

(Continued from Page 301)

but also among the truly outstanding works of all chamber music literature.

**Oratorio Airs:** *The Messiah*—Comfort Ye, my People; *Samson*—Total Eclipse; *Judas Maccabaeus*—Sound an Alarm (Handel); *St. Paul*—Be Thou Faithful Unto Death; *Elijah*—If with all your hearts and Then shall the righteous shine forth (Mendelssohn); sung by Richard Crooks with the Victor Symphony Orchestra, conducted by Charles O'Connell.

There is much that is admirable in Crooks' singing here. His tendency to sentimentalize the Mendelssohn selections will undoubtedly appeal to many, even though the nasal quality he employs is not always pleasant.

**Negro Spirituals:** *Let Us Break Bread Together* and *Oh, What a Beautiful City*; sung by Marian Anderson. Victor disc 10-1040.

These are welcome additions to Miss Anderson's already valued list of recordings of the songs of her people.

**Musical Show Tunes:** sung by Gladys Swarthout with Victor Concert Or-

chestra. Victor set 935.

The versatility of Miss Swarthout's artistry is amply demonstrated here; she proves herself equally at home in songs of this kind as in opera airs. The selections are *Begin the Beguine* (Porter), *It's a Lovely Day Tomorrow* (Berlin), *Smoke Gets in your Eyes* (Kern), *Through the Years* (Youmans), *Dancing in the Dark* (Schwartz), *The White Eagle* (Friml), *The Man I Love* (Gershwin), and *My Heart Stood Still* (Rodgers).

## Beethoven—as a Deaf Musician Sees Him

(Continued from Page 306)

are the first six of his symphonies (the Fifth and Sixth being completed about 1807).

One cannot say precisely how Beethoven's deafness influenced his music; one can only suggest possibilities and probabilities. His preoccupation with dynamics seems to be related to his hearing, or the loss of it; also the constant *sforzandi*, the long-drawn, planned *crescendi* and *diminuendi*.

Deafness may have influenced his preoccupation with detail in the shaping of his melodies; his highly experimental attitude toward form, resulting in the development of the *scherzo*; the radical departure from classic tradition together with the maintenance of the classic spirit. All these things call for Time and Solitude, which are the chief Emersonian compensations for deafness.

A fortuitous circumstance enters into relationship with Beethoven's loss of hearing. In his day the harpsichord and clavichord were still the favorite instruments, and an enormous repertoire of standard classics existed for them. Very little had been written expressly for the piano, and even that by composers less than first rate. Beethoven loved the piano and understood it. Even before Chopin, he recognized that the sustaining pedal was "the soul of the pianoforte," and used it effectively. He was aware, too, of the sharper distinction between staccato and legato made possible by the piano mechanism.

The economic era was one of Free Trade; developments both in the manufacture and sale of instruments and in publishing were rapid. Publishers clamored for works that Beethoven was eager to write, both for artistic and for financial reasons. Beethoven was largely dependent upon the generosity of powerful patronage, which he disliked. His royalties made him at least partly independent and his writings indicate much satisfaction over this.

Beethoven's capacity for colorful harmony and bold modulation is well known. In his later years he could

not test the effect of his chord progressions at the keyboard. He had to "imagine" everything. By this time his deafness was almost total. His memory of lost sounds must have been remarkably vivid. Modern hearing-aids keep one's mind refreshed to some extent in spite of distortion; but Beethoven had no such help.

### His Greatest Triumph

Yet in this particular Beethoven achieved what might be called his greatest triumph, the one field where the "will-of-iron" theory of victory against obstacles is most clearly sustained. By tradition, the scoring of symphonies was always more restrained than the scoring of other works. Trombones, for instance, were taboo for long after Beethoven's time. Mendelssohn, Schumann, and even Brahms rarely use trombones. Beethoven uses three trombones in the "Fifth," two in the "Sixth," and three in the "Ninth."

But to the very end, Beethoven was audacious in his symphonic orchestrations. Quite early, he relieves the viola from its traditional servitude, mixing sombre viola tone with the too-romantic violoncellos for the melody in the slow movement of the "Fifth." In his woodwinds, he accepts the clarinets from the start, using them in the "First Symphony" (1800), only twelve years after Mozart had belatedly added clarinet parts to his last symphonies (1788). He introduces the double-bassoon in the "Fifth."

He employs three French horns instead of two in the "Eroica." As early as the "Second Symphony" he tunes his tympani to D and A instead of the conventional G and C. In the "Eighth" and "Ninth" he changes the tuning in the course of the works, and even tunes in octaves. In the "Ninth," his percussion includes also bass drum, cymbal and triangle, and has the full symphonic orchestra with two each of woodwinds, piccolo and contra-bassoon additional; four French horns, trumpets, trombones and full percussion. This is to support the chorus, the wildest audacity of all in his symphonic works.

All this means that somehow, and up to the end, he kept in touch with the latest developments in a fast-moving age of orchestral change. Somehow he conferred with musicians, studied their fingering and manipulation. The Tourte bow was coming in; valve-horns were superseding the old hand-horns; new mechanisms permitted the tympani to change tuning. Beethoven used them all, and always with audacious imagination.

Walled in by deafness like a man cast into an oubliette, Beethoven explored the tonal treasures of his mind until the walls of his prison were blasted like those of Jericho at the sound of the trumpet. And he soared out into space, a triumphant immortal exulting in the Infinite.

## Tunes for Tough Times

(Continued from Page 310)

concentrated essence of the tone and temper of kindred folk, which rapidly planted itself in the hearts of the fighters.

And that is the nub of the matter—the inexplicable inspiration—the drive of the diapason through a hundred instruments, in a thousand throats, on a thousand tongues.

### Mass Song—Mass Movement

To-day that singing force, that melody, that harmony, latent or expressed, accompanies combative athletics as well as athletic combat. There is a deep, moving river of largo that upholds, sustains, and sweeps men onward through fire, torture, and fiends. But it seldom appears for a man. Curiously it has no part in individual rivalries, single events, or in those games that produce one play at a time. It is too magnificent for the gladiator. Can you imagine the abounding hymn *Hail to the Victors* breaking out spontaneously as a droopy-mouthed umpire snarls, "Str-r-r-ike; batter out?" Or can you fancy the waters of *Old Cayuga* breaking forth in resonant waves as a wrestler gouges an ear of his opposing heavyweight? The moving hymn, the conquering paean, somehow does not lend itself to frolic or fisticuffs. Without any aspersions on baseball, the cat-calls and pop bottles, the outlet for American rowdiness, that accompany it, seem to subside at a football game or metamorphose themselves into a yelling torrent of cheers or an enveloping melody that spurs the team as a whole to brave and noble deeds for the old school. Mass song, after all, seems to reserve itself for mass movements. And with it there is a certain flavor of principle, a cause to defend, or an emancipation to be attained.

Mass movements have long since come to America, but where is the mass song? Where is the big tune to urge the Army and Navy of our United States as a whole to brave and noble deeds for the old country?

The Russians have it—and they are having victory. They have reached a place. What place? Is it one we have not yet envisioned or approached? Is their advance an effect of the spirit of the soldiers or the spirit of the effect? Is their song intimately associated with their deeds? We have a feeling that the magic of their music has something to do with their astounding advance. From the Caucasus to Leningrad, their vocal melodies and harmonies have pulled them over the next raw miles of frigid muck, blocking ice, tortuous depths, blasting bombs, spurting mines, dropping comrades, and wracking wounds which mean

(Continued on Page 344)



# VIOLIN QUESTIONS

Answered by ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## A Bergonzi Violoncello

B. E. N.—Bergonzi is a well-known name among Cremona violin makers. I find the following listed among them—Carlo, Michel Angelo, Nicolas, Zosimo, and others, but I fall to find "Ludovici Bergonzi." It is highly probable that the violoncello you purchased was made by one of the foregoing, or some other member of this family. I would advise you to submit it to an expert who could not doubt get its history and give you his judgment as to its value. Write to William Lewis and Son, 207 South Wabash Avenue, Chicago, Illinois, and arrange with them to send the instrument for examination to determine its quality, value, identity of its maker, and so on. They will give you an estimate of the cost.

## Again, About Appraising

Mrs. J. W.; Mrs. O. W. R.—It is impossible to judge the quality, value in money, identity of the maker, and so on, of a violin from a written description, photo, or other information sent by the owner. An expert judge of violins must have the violin to be appraised, actually in hand before he can give an opinion of any value. If you have a violin which you believe to be of exceptional value and you wish to know just what it is worth, write to a reputable expert, who has made a life study of violins and their makers. Of course, you will have to send him the violin to be appraised. The violin will have to be insured and shipped by express (paid by the sender). It should be sent in its own case, which is also enclosed in a stout wooden case. The fee of a well-known violin expert runs all the way from five to twenty-five dollars, which is well worth the cost in the case of an exceptionally valuable violin.

If you decide to consult an expert about your violins, you might write to William Lewis and Son, 207 South Wabash Avenue, Chicago, Illinois. They will advise you concerning the necessary arrangements and the probable expense.

## Poor Tones on the A String

A. J. H.—It is really impossible to tell what is wrong with the tone produced on several of the notes on your A string, without examining and playing on the violin. It seems to me as if there is something wrong with the fingerboard. It may be that a little groove has been worn in it from long playing, or the nut may be too high or too low. It seems strange that all the strings give good tones except the A. The surest way of getting at the source of the trouble, would be to ship the violin to an experienced expert, or "fiddle doctor," and ask him to locate and remedy the trouble.

## Ole Bull Not a Violin Maker

G. K. and B. B.—Ole Bull was a famous Norwegian violinist and not a violin maker, as your letter seems to surmise. Certain violin makers have made violins which they trade-marked "Ole Bull." This name was marked on the back of the violin, or printed on a label which was pasted inside. You will have to have the violin examined by an expert, if you wish to learn the real value of the instrument.

## A Musical Family

D. S. W.—Since you play the piano and have five boys who play the violin, you have a very interesting proposition—one you can afford to develop. You do not state how far advanced your boys are and whether or not they have taken up the study of the positions. The most important thing is to have them learn the first position thoroughly. Let them study the "Easiest Elementary Method for Violin, Op. 38," by F. Wohlfahrt. These exercises are melodious, and there are accompanying exercises for a second violin, or you could play this part on the piano, which you say you have mastered sufficiently well for that purpose. Played together, the two

parts make a very pleasing ensemble. Later, you could have your boys play the second violin part, while you play the first violin. In case the boys wish to take up the study of the double-bass, 'cello or viola, later on, their previous study of the violin will help them. 2—If the rosin on the top of your violin is only in the form of a light powder, it can be removed by dusting with a clean bit of muslin or silk. If the rosin has eaten into the varnish, it can be removed by rubbing lightly with a preparation called Liquid Veneer. If this will not remove it, rub lightly with powdered pumice stone. 3—You can use the remedies also in removing the rosin from the stick of your bow. You can clean the hair of your bow by washing in soap suds with a tooth brush. After washing, remove every bit of the soap suds. Dry thoroughly, then rosin the hair as you would do in the case of a new unused bow. As you live in a rural community, where you can get no assistance from violin teachers, I would advise you to get the little work, "The Violin and How to Master It," by a Professional Player. This contains an immense amount of information about the violin, and how to play it.

## Hopf Viols

P. L. P.—The word "Hope" inscribed on your violin is no doubt intended for "Hopf," but whether the violin is a real Hopf or an imitation I am unable to say without an examination. There were only two violin makers named Hopf, of any note; Christian Donat Hopf, of Klingenthal, Germany, 1736, and David Hopf, 1760, who made violins at Quittenbach, Germany, near Klingenthal. Neither of these makers is considered of great note, but for some reason the makers of imitation violins copied this particular model; consequently, there is a vast number of imitation Hopfs on the market. You will have to show your supposed Hopf to an expert in order to find out if it is genuine. Even if authentic, it is not especially valuable. I have never known even genuine Hopfs to sell for more than one hundred dollars. Counterfeit Hopfs sell for as little as five dollars.

## A Supposed Maggini

J. A.—Giovanni Paolo Maggini was a violin maker of considerable note who made violins in Brescia, Italy, 1590 to 1640. He was the best pupil of Gasparo da Salo. His violins usually have double purfling and the tone is broad, dark and melancholic. These violins sold at one time in the thousands, but lately they have decreased in value. There are many imitations. There is hardly more than one chance in a thousand that your supposed Maggini is genuine. You will have to send it to an expert to find out.



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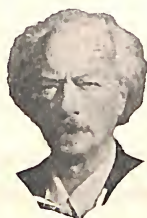
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## Tunes for Tough Times

(Continued from Page 342)

icy death. Their songs draw them over the crudest, rudest, roughest places and times, in spite of empty stomachs, bedless nights, homeless towns, and comfortless hours. They sing through it all. And they play wherever an instrument can be unearthed from charred ruins. The hard, impassable barrier is overrun by song—song in the hearts, on the lips, at the tip of the bayonet, at the heave of the hand-grenade. It is there as big as a 155 howitzer—that tune, that melody, that folk outburst of harmony and home—the home that was lost and is to be gained—the homeland that trembled and is to be shaken no more. The song, the gripping tune is doing its service as the savior of old Russia. The muzhik may not talk much but he can sing. And he has in his flight sung himself from Stalingrad to Rostov and beyond. He is still singing and going. He is still going and singing.

The religion, the game, the strife, the urge forward has always demanded its song as it has grasped its colors. Color and songs—songs and colors—have marched hand in hand with big deeds. The Crusader clutched his banner and cherished his song alike. The meanest of men, like Wagner, aroused the greatest of songs. The meanest of songs, like Iago's, aroused the greatest of men. If that be so, what can the greatest of songs do for the finest of men? Songs, music, tunes, melodies, harmonies have prospered everything from Barnum and Bailey's Circus to the French Revolution.

### The Magic of Song

Just here comes the perplexing question that is bothering many of us. Are we Americans yet ready for the great march, the great tune? Maybe it's because we haven't come out of the nebulous of soft living and decadence that we have not yet arrived at devastating music. Maybe it's because we are not spiritually crystallized that we have not attained the heights of giant melodies that hearten and hasten, that lift and lighten. Maybe we are too busy as yet warding off the wolves that are howling at our door. We are up to this point engaged in a fierce struggle for survival. We are tremulous and gaunt with pure defense. When men grunt, sweat, and grimly ward off peril with the wind coming hard from their heaving bowels, they have nothing left for tunes. *Cyrano* with his back to the tree could slash with tongue and blade, but could not sing. It is only as the weary strife goes on, it is only as the wolves and threatening rapiers are beaten back, that man begins to whet his

blade afresh and break into strains of inspiration and endeavor. It is only as he has a chance to raise his head, to lift his thoughts over the hills, to see the beyond for bigger home, fireside and country—for the four freedoms for all the world—for a universe of width, of height, and of security that he breaks into the song, the melody, the harmonies that exult into deliverance and rend the welkin with teeming rounds of heart and will.

The American, as he crawls miserably through the mud of Tunis, shivers in the snows of Alaska, tears and jags himself through the jungles of Guadalcanal, and sits and glooms in other tropics and arctics, has not yet reached his song. He is still beating back the wolves from his door. He is still sparring with his several enemies. He must as yet use clever, defense footwork with his back to the tree. He has no breath or zest for song as he skirmishes for position. His vision is on the level. It can't yet reach upward.

### The Great Song—Still to Come


The soldier sings—yes, in camps and cafes. His bands and orchestras play lusty, rollicking strains. There are girls with curls, Yanks with thanks, and a God with cartridges. Returning heroes are quizzed and razzed with accompaniments of light laughter and lighter songs. There are boastings of what we did once as a reason for what we can do again. Saxophones reflect the mood of a people that takes it for granted this war, this calamity, is no worse than any other we've had. Cooing crooners perpetuate the gigantic falsehood that we have never lost a war, and soothing tenors infer that the conflict will soon be over on the white cliffs of Dover. Our tunes are not yet turned out for tough times. Let us acknowledge we are making facetious gestures and grimaces at ourselves while our music mocks us. Let us recognize that we are lightly covering the surface with the camouflage of swing. Here and there appears a slight pulsation about fighting and dying, but it soon peters out into the weakness of a melodious hypodermic. It's not a shot in the arm we need. It's a shot in the soul.

Where is the great march, the compelling melody, the driving harmony, the rhapsody profundo, that by its sheer violence and virility will shock us and shove us into uncomplaining sacrifice and overwhelming victory? Where is the song of songs that will deliver us out of our pleasure-loving bondage?

It is only as a nation begins to be weary, it is only as the weary citizen begins to be hungry, it is only as a people begins to suffer wholly that song takes on vitality and power. It then bursts into our thought and hearing as a mighty cleanser and creator. It comes because of our suffering.

(Continued on Page 354)





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## Women Can Teach Instrumental Music

(Continued from Page 311)

Orchestras are but a few of the symphonic organizations that have come to realize the capabilities of the female instrumentalist.

Your editor has always been an advocate for more girls in our high school and university bands and orchestras. During the past fifteen years hundreds of talented young ladies have been members of his high school and university ensembles. In numerous instances these young women have become professional musicians and are to-day successful members of the teaching and playing profession.

At the University of Michigan there are at present twenty-seven girls in our Concert Band. First chairs are being held by girls in the following sections: clarinet, flute, oboe, bassoon, saxophone, and percussion. This situation is duplicated in many college bands throughout the nation. We have recently organized an "all girls" band. Sixty-five girls attended the first rehearsal. Girls can play wind instruments and they want to!

A majority of the girls in our concert band are majoring in public school instrumental music. They are preparing to teach instrumental music and to conduct school bands and orchestras. They are excellent performers upon the instrument on which they are majoring, and have aptitude and versatility upon others; they are splendid teachers; they conduct rehearsals efficiently and are qualified to do exceptional work in the schools.

For years young ladies were, more or less, deprived of the opportunity to follow the road of instrumental music. If they were interested in the field of music education, they were "advised" to elect the program of vocal or general supervision. As a result of this tradition, we find to-day hundreds of young women in the school music field unqualified to teach instrumental music at even an elementary level. Unfortunately, in too many instances, the background of these folk is entirely inadequate for the teaching of instrumental music—frequently consisting of a semester or even less, or of two or possibly three of the wind or stringed instruments.

Due to the loss of instrumental specialists these teachers are now being called upon to conduct our high school bands, orchestras, and instrumental classes; and, as a result, are finding it necessary to supplement their instrumental training at a period when they should be thoroughly prepared. However, through this enforced change in the status of women, in regard to our instrumental program, I predict that the female instrumentalist will eventually find

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her rightful place in our school field.

Not all women will prove successful instrumental teachers, and not all have the necessary qualifications (neither have all men). For that matter, not all women have been successful in the school vocal field; yet one fact is evident—*women properly prepared can teach instrumental music*, and many are entering this field and will be found successfully teaching and conducting instrumental programs in the future. Many have the temperament, personality, patience, tact, and enthusiasm to administer such a program. A larger per cent are better teachers and performers than are good conductors, and more are adapted to the teaching of the beginning and elementary programs than to the high school. However, the need is for more competent teaching at the elementary and junior high school levels, so it is here that our women can and will make their outstanding contribution to the instrumental program. Our teacher-training institutions are encouraging this program and are making available for talented and qualified young women, the opportunity to prepare themselves for such a career.

Should this program materialize,

another obstacle will have been eliminated and our music education program improved. I repeat—women can and will teach and conduct instrumental music in our schools! A great future is in store for those possessing the necessary qualifications. It is up to us to assist them in ascertaining their qualifications.

## The Place of the Little Symphony

(Continued from Page 292)

that in round figures four thousand have been heard in the four years of the organization's existence. Candidates for the auditions come from all parts of North America and the Hawaiian Islands; they come also from almost every stratum of society and from every type of occupation. Cooks, taxi drivers, riveters, sailors, bartenders and medical students have applied, as well as a host of others from more closely related activities. Written applications, required before auditions are granted, often indicate in advance that the ability of an applicant is almost sure to be mediocre or worse, but no one is ever

(Continued on Page 354)



**I**N UTILIZING rotary motion in *legato* groups, however, the general rule is that when the keys of the hand group run toward the little finger, the rotation of the arm is also in that direction; when thumbwards, the rolling is toward that side of the hand. Rotation is invaluable for connecting wide skips. If a skip is accompanied by rotation toward its last tone, the rotation of the arm continues slightly after the key has been depressed, the finger tips upon that key being utilized as a wheel. If the skip is toward the thumb, the latter cannot be used as a wheel, but the hand revolves slightly inside the thumb by allowing the metacarpal joints to sink toward the keys on the thumb side of the hand, while the rotation elevates those on the fifth finger side. Such slight excess of rotation is useful like the similar excess in wrist undulation, to prevent stiffness and "hard" tonal effect.

#### Avoid Excess in Rotary Motion

It is not necessary to make wide rotations, as rotary motion is used more as a vehicle which aids the application of force than as a dynamic instrument itself. By its use the need of raising the fingers from the metacarpal joints is often minimized, especially in skips, as the rolling of the hand raises the finger which is to play, very easily and sufficiently above the keys. As noted before, the fifth finger side of the hand is elevated by rotation with much more difficulty than the thumb side. A chief object of its practice should therefore be to increase the amount of rotation on the difficult side. As the effect of other motions, such as the raising of the thumb or the wrist, is apt to be confused with rotation, its preliminary practice is best done without any other movements. The wrist should be kept level with the metacarpals and not allowed to fall or rise.

One is also stringently cautioned against the too exaggerated or incessant use of the rotary motion, on the ground that it may often militate against the most effectively sensitive use of the wrist undulations in hand and forearm impulse. The best process, of course, is to practice each kind of technic till its use becomes subconscious, and then leave the matter mostly to instinct.

#### Use Moderation

In actual playing, rotary motion is combined with all the dynamic actions. As, however, hand and forearm impulses elevate and lower the wrist when used in combination with rotation, either the rotation or the undulation must be somewhat moderated. But every rotation toward the thumb, if the tone is to be at all prominent, should be accompanied by at least a minute lowering of the wrist with forearm impulse, and conversely, rotations from the thumb to

the fingers should be accompanied by hand flexion, and consequently slight elevation of the wrist. Rotation outward is a valuable means of equalizing the shorter and weaker fourth and fifth fingers with the others. Combining outward rotation with hand impulse upon tones which these fingers play, often gives them a sonority and ease of production otherwise impossible. In fact, the right application and control of rotation is the best means of balancing and equalizing the whole finger action. Rotation should follow the action and direction of the fingers. In an ascending scale, for instance, the right hand should be tipped slightly toward the little finger side, and descending, toward the thumb side. The left hand is tipped in the same way, only reversed.

#### The Singing Tone

Trills, mordents, and all alternated fingers are played with greater ease and effect with the rotary or lateral motion of the hand, which is propelled by the forearm. The old-fashioned way of trilling (according to Moscheles and Plaidy) was with the up and down motion of the fingers, the wrist remaining firm. Rubinstein was the inaugurator of the new way of executing the trill.

The singing tone, and the manner of producing it, should not be taught before a fair technic has been acquired. There are teachers who endeavor to teach it from the very beginning, generally with disastrous results. The child must have thoroughly mastered the hand position before letting him (or her) use the

free motions which the singing tone demands.

#### Various Pressures

For a soft singing tone, merely a soft pressure from the hand is sufficient. The fingers (rather flattened out) must not be raised in the least, but be in immediate contact with the key. The finger presses the key down gently, accompanied by a slight lowering of the wrist, to add weight and body to the tone. The finger retains the key in a sort of caressing way. For a loud and firm singing tone, the impulse must come from the upper arm (triceps muscle) as the pressure must be correspondingly greater.

To teach the singing tone, start with a clinging *legato* touch on the scale of C major, changing the second and third fingers on each tone. Begin with the right hand alone. Let the second finger gently press down Middle-C. The wrist, preparatory to this act, must be rather elevated. Then, in pressing the key down, let the hand describe a complete circle from left to right. The hand, at the completion of this circle, will be in position for the next tone. In performing this movement, count slowly—one, two, three—three-four metre (metronome at about sixty to a quarter note). Practice this throughout the compass of the scale, ascending and descending, with all the pairs of fingers in turn. Then practice this softly with hand pressure, and loudly with arm pressure. Repeat the same routine with the left hand (except that the circle described will be from right to left). This method of touch is merely preparatory and not to be

used in actual playing. However, it will be the means of developing a fine touch and taste for tonal beauty.

The singing tone is one of the most difficult things to acquire. Some never acquire it. But it is so important that one should not give up until it is cultivated. To talented persons it will come quite naturally. Others will have to work for it.

For a good singing tone the finger should be straightened to such an extent that its fleshy part comes in contact with the key. However, do not hold the fingers too flat. Playing with flattened fingers was used by Rubinstein and was taught by Carreño. Liszt was the first to teach the lifting of the fingers and the curved fingers.

This is the fifth and last in a series of independent articles upon "The Foundation of a Modern Piano Technic," by Alfred Calzin. In introducing this series Mr. Calzin wrote: "The writer does not presume in the belief that any such suggestions as follow can do more than give an outline of the infinite number of things which go together to make a fine piano technic. He does know, however, that many teachers neglect these principles, to the disadvantage of their pupils. It is also not assumed that this is the one and only way in which a fine piano technic may be acquired. However, these fundamentals presented have been followed consistently for years by thousands of successful piano teachers."

### Music Out of Doors "There's Music in the Air"

by Mari n Brownfield

**G**OOD MUSIC was never so universally appreciated as now. Witness the popularity of "bowl" or "stadium" concerts, of musical pageants and festivals. The strains of music soothe or inspire us in motor cars, shops, eating-places and upon shipboard. Schubert's song, *Singing on the Water*, truly epitomizes the enchantment of music in an outdoor setting. But haven't we moderns neglected the possibilities of music in the garden? Yet modern inventions have made it practical.

In Chapultepec, picturesque park of Mexico City, even the library has been brought into the garden. Close to the Don Quixote fountain, he who loiters may read, for "in sheltered archives against the seats and beneath the figure is a small but select library (free to the public) of celebrated authors." So why not music in the garden, too? How can this be done?

The portable radio would seem to be one answer. It is as practical in the patio and enclosed type of garden as it is in the mountain cabin or

(Continued on Page 348)

# Important Elements in the Foundation of Touch

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# THE PIANO ACCORDION

## Accordion Bass Practice

by Pietro Deiro

As told to Elvera Collins

**P**IANISTS make rapid advance-  
ment when they begin to study  
the accordion and excel par-  
ticularly in right hand technic. This  
is certainly commendatory, and we  
are glad that it is possible for them  
to transfer the agility and dexterity  
acquired upon the piano keyboard  
direct to the accordion keyboard.

Our only regret is that many  
teachers and students, who were  
former pianists, are inclined to de-  
pend too much upon the music  
played by the right hand and not to  
devote enough attention to the bass  
section of the accordion. True  
enough, the bass keyboard charts  
merely show a systematic arrange-  
ment of basses and principal chords,  
but that does not mean that accor-  
dion accompaniments need to be  
confined within those narrow limits.  
A great diversity of unusual and de-  
lightful bass and chord combina-  
tions awaits within the bass section,  
and will respond to the mere push-  
ing of the buttons by accordionists  
who are sufficiently interested to de-  
vote time to finding them.

If some players could hear record-  
ings of their accordion solos they  
would be surprised at the "lame  
duck" effect which is created by  
flawless right hand technic, handi-  
capped by a fumbling, draggy bass  
accompaniment limited to a few mo-  
notonous chord changes.

We urge former pianists to con-  
centrate upon bass work until they  
are able to bring their accompani-  
ments up to a par with the pro-  
gressed technic of their right hand.  
This, of course, means time devoted  
to various bass technical exercises  
for velocity and dexterity and also  
means a complete practice schedule  
of scales for the left hand. Excellent  
material for the left hand alone has  
been written by accordion artists, so  
pianists will have no difficulty in  
finding interesting exercises. A few  
months ago we gave detailed instruc-  
tion about bass practice with special  
hints about the correct finger and  
hand positions, touch, etc.

Assuming then that accordionists  
are already studying along the fore-  
going lines, we would like to point  
out a few very useful "short cuts" in  
bass technic which are a great help  
in conjunction with the necessary  
technical work. First of all, we won-  
der how many actually know the

bass keyboard thoroughly. Perhaps  
this sounds like an odd question, but  
we have found that there are many  
accordionists who have been study-  
ing for some time and yet are fa-  
miliar only with the basses and  
chords in the center of the keyboard  
from E-flat to F-sharp. They have  
to stop and think when they en-  
counter chords outside of this  
boundary, and counterbasses often  
make them look up their charts.

Before attempting to learn unusual  
bass and chord combinations and  
progressions, or any other short cuts  
in bass work, it is essential that the  
player be familiar with every part of  
the bass keyboard from the top to  
the bottom. A help along this line is  
to remember that there is an interval  
of a fifth from any given bass and  
chord column of buttons to the col-  
umn next above it. Example, C, G,  
D, A, and so on. There is an interval  
of a fourth from any given bass and  
chord button to the column next be-  
low it. Example, C, F, B-flat, and  
so on.

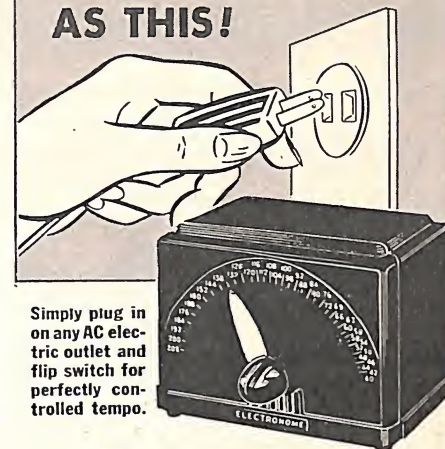
In addition to learning the names  
of the various counterbasses it is  
well also to think of them in their  
relation to the fundamental basses.  
A counterbass is a major third higher  
than the fundamental bass back  
of it. Example, C bass, E counter-  
bass. It is also a good idea to train  
the fingers to reach automatically for  
the button, which represents a half  
tone higher and the one for a half  
tone lower than any given funda-  
mental bass. Such movements are  
used often in unusual chord pro-  
gressions. Examples, C to C-sharp, C  
to B.

The fact that the bass section is  
always out of the range of vision  
makes it important that the fingers  
be thoroughly trained to a point of  
perfection in judging distances and  
getting the feel of the position of un-  
usual bass and chord combinations.

Example No. 1 shows a very inter-  
esting bass progression and the  
fingering of it will serve as an ex-  
cellent example of what we mean by  
"short cuts" in bass work. The first  
rule is to form the habit of constant-  
ly reading ahead a measure or two,  
for this makes it possible to antici-  
pate any odd bass and chord com-  
bination and arrange the fingering  
accordingly. Of course, the system of

(Continued on Page 351)

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## Music Out of Doors

(Continued from Page 346)

on the porch. Another modern device is the combination radio and phonograph with the very useful "automatic record changer." For something more than a moonlight reverie "with words and music," this answers the problem of inexpensive dance music. As to the standard phonograph itself why not equip it with wheels and a handle? Surely it would give just as much pleasure as the tea wagon in the garden.

Then again, with the revival of many Victorian items, why not the tinkling little music-box? How quaint and appropriate an accompaniment for afternoon tea—especially if we should happen to have box borders, lilac bushes and hollyhocks! If possible to find one of these treasures, you will find it just as delightful to hear as Liadow's *Musical Snuff-Box* rendered by a symphony orchestra.

Apropos of garden music, we recall a most picturesque garden wedding solemnized upon a moon drenched slope above the sea. Flowers and the muted breakers were blended into an exquisite memory that music wove together. Here, the grand piano was placed close to French windows, opening upon a terrace where the guests were assembled. But amplifiers, with a radio inside the home, can easily bring music to be enjoyed outside in the garden. The tea house with many windows can also accommodate a radio or phonograph, or the bird house may be the means of bringing impromptu music to our waiting ears for:

There's music in the sighing of  
a reed;

There's music in the rushing of  
a rill;

There's music in all things, if  
men had ears . . .

Yes, a music nook, contrived somewhere in the garden, will make this a truly enjoyable outdoor living room. Anyone who has enjoyed hearing Valenza play Debussy's *Rain in the Garden* upon his harp, knows the beauty of garden moods. With the touchstone of music all the beauty of moonlight splashing our daisies and etching our trees becomes magic tenfold. Whether we can bring our own violin or flute to mellow the scene, there is an undeniable suitability of some selections for garden music. We suggest some personal favorites (most of which are mechanically reproduced) that, in the "soft stillness of the night, become touches of sweet harmony." Here they are:

*Barcarolle* from "Tales of Hoffman" (Offenbach).

*Lullaby* from "Jocelyn" (Godard).

*The Swan* from "Carnival of the

Animals" (Saint-Saëns).

*Aeolian Harp* (Chopin).

*Bird as Prophet* (Schumann).

*Hark, Hark the Lark* (Schubert-Liszt).

*Serenade* (Schubert).

*Liebestraum* (Liszt).

*On Wings of Song* (Mendelssohn-Liszt).

*Selections* from "Midsummer Night's Dream" (Mendelssohn).

*Traumerei (Dreaming)*—(Schumann).

*Knowest Thou the Land*, from "Mignon" (Thomas).

*Trees* (Rasbach).

*To the Rising Sun* (Torjussen).

*To a Water Lily* (Macdowell).

*Caprice Viennois* (Kreisler).

## Secrets of Vocal Color

(Continued from Page 338)

setto. Jean de Reszké dodged the issue by singing A-flat, instead. I am told that at the Metropolitan nowadays the C is ingeniously transposed into a B-flat. Paul Lhérier, the creator of the rôle of *Don José* ("Carmen") was a baritone and emitted the high notes in a presumably satisfactory falsetto. By so doing it was easy enough to sing the high B-flat at the end of the *Flower Song* pp, as Bizet indicated. This appropriately tender climax to a lovely aria, when sung by a skillful singer, is much more eloquent than the vociferous emission employed by most tenors.

Edmond Clément, a French tenor, who visited this country a quarter of a century ago and stirred the hearts of all music lovers, especially the ladies, by his sensitive singing, had no robust voice at all above the staff and perforce sang all his high notes in falsetto. Many of his admirers had to concede that this habit of his detracted from their pleasure in listening to him. Like Clément, though without his dainty art, some of our American popular tenors tend to use the falsetto *ad nauseam*.

But every male singer should cultivate the use of the falsetto voice, though he may but seldom bring it into action. As it can only be produced from an absolutely free vocal tract, it is often helpful in releasing muscular tension. In its first state it is likely to be thin in quality, but with judicious exercise it grows in mellowness and warmth. It should never be forced. In course of time the singer will gain the ability to pass to and from the full-voice quality without a perceptible change of emission. When he has reached this degree of vocal control he is the possessor of a tone and color that, both by itself and in combination with other tone-colors, will serve him in the expression of many tender and sympathetic emotions.



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## Training the Hands for Piano Playing

(Continued from Page 308)

small hands and short fingers, but with wide span), Godowsky (also small hands), and de Pachmann. To the group of slender hands belonged those of Paderewski, Sauer, Busoni (not small). The hand of Liszt was abnormal. Though it seemed very narrow, the extraordinary span and the elasticity of the tendons

gave it great possibilities, compensating in large measure for the extreme length of the fingers. Studying these hands one can imagine the effects which they produced and for which they were famous; and thus one has more than a glimmer of the reasons for the individuality of each artist's playing.



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| 1222 | Humming Bird, Waltz, F—2             | Schiller       |
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| 2262 | Hungarian Dance No. 5, Easy, Cm—2    | Brahms         |
| 2251 | Impromptu in A, Ab—4                 | Schubert       |
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| 2749 | Japanese Lantern, A—C—1              | Hopkins        |
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| 272  | Largo, G—3                           | Handel         |
| 2467 | Liebestraum (Love Dreams) G—3        | Easy-Liszt     |
| 278  | Lily of the Valley, Op. 14, E—4      | Smith          |
| 2746 | Little French Doll, A, C—1           | Hopkins        |
| 1613 | Little Rondo, C—1                    | Martin         |
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## How to Develop An Arpeggio Technic

(Continued from Page 315)

here, and to this we add the injunction: do not permit the hand, forearm, and body-trunk to interfere in any way. They must be steady, strong, flexible, and supportable. Like an auto-gyro they steady the finger over its exact location.

It would be good policy to repeat examples—1, 2, 3, and 4, and re-study the associated text as this illuminating idea is being put into practice.

It is further necessary to aid the pupil to develop more dexterous vertical and lateral thumb movements and make him obliged to be more economical and accurate in his application of the steering-wheel and rudder. For these reasons Example 5 will be found of great assistance. The half-note in each case is the main point or axis. Put it down *silently* and easily before commencing each item of the suggestion, and sustain it. The arrows indicate rhythmic progression, and the accented notes in items 3 and 4 are to be given *full* time value.

### Ex. 5 From Adagio to Presto



Once everything has been carefully surveyed in the right hand the pupil could be assisted in applying these principles and method of procedure to the left hand, commencing the downward trend of the arpeggio on high C, second ledger line above the treble clef. After a series of developments, similar to Examples 1, 2, and 3, have been discovered, summarized in the manner of example 4 and mastered, permit the pupil gradually to develop the spread of each hand separately, in turn, from *adagio* to *presto*.

As a climax to this procedure the duplication of the hands in two-octave, contrary-motion arpeggios will be found a logical and helpful step to the playing of four-octave arpeggios in similar motion.

Since the focal-point of arpeggio technic is that of musical expression, the pupil's attention may be called to the ensuing objective—*Etude, Op.*

299, No. 30, of Czerny's "The School of Velocity," Book 3, and thus permit him to put his technic and method of practice to the test.

### Ex. 6

Presto volante (♩ = 69)



By learning how to develop an arpeggio technic in the manner here outlined both teacher and pupil will mutually surmount daily problems in arpeggio technic.

## Memorizing Is Easy

(Continued from Page 312)

under the stress of playing for listeners, he cannot do so because he did not do it in practice. Confusion then causes a block in the flow of his thoughts. For him to practice slowly enough to be definitely aware of thinking ahead is an inescapable requirement for a confident memory.

Memorizing is easy—when approached correctly. If the time spent in memorizing is a period of tension the work is not being done intelligently or effectively. It should be a period of relaxed concentration marked with patience; a period of satisfaction in thinking correctly and making relaxed and perfect motions every moment. The student must realize that even though what he is doing is perfect, it is not necessarily learned. It must be done fluently. His progress, therefore, is not from wrong to right but from caution to fluency. This fluency of his thoughts will be like smoothly flowing water which cannot go in wrong directions because the channel which guides it is unbroken and deep.

## The World of Music

(Continued from Page 289)

CLARA NOVELLO DAVIES, singer, voice teacher, and conductor, died on March 1 in London. Born in 1861 in Cardiff, Wales, she had a successful singing career in her native country and later became well-known as conductor of the Royal Welsh Ladies Choir, which toured the world and appeared at the Chicago World's Fair in 1893. For some years she was a teacher and conductor in New York City. Her son, Ivor Novello, is the composer of *Keep the Home Fires Burning*.

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# Accordion Bass Practice

(Continued from Page 347)

the third finger on basses and the second on chords has already been definitely established for straight bass and chord accompaniments, but when other combinations are encountered it is necessary to arrange the fingering according to the bass and chords in the measure which follows. Regardless of how difficult the change of chords may be, there must be no loss of time nor must the *legato* effect be broken.

Ex. 1



The first measure of our example shows an E minor chord with an E bass. While this chord is being repeated the fourth finger should reach out and get into position over the D bass, which is played with the same E minor chord in the next measure. While the fourth finger plays the D bass the third finger has time to reach out and get into position over the counterbass C-sharp in the third measure. This facilitates the second finger quickly locating the button for the G diminished chord. The fourth measure shows a C-natural bass, which means that the fourth finger should be preparing for this bass while the third finger plays the bass in the previous measure.

We call particular attention to the progression in the sixth, seventh, and eighth measures of the example. The sixth measure shows a B-flat counterbass played by the third finger and an E diminished chord played by the second finger. The next move is to B-natural bass with the third finger and E minor chord with the fourth finger. Study this position carefully and then note that the following measure shows a G diminished chord with a C bass. Now when this particular combination appeared in the fourth measure it was convenient to use the fourth finger on the bass and the second on the chord. However, this would make an awkward shift from the seventh to the eighth measure so the advisable fingering would be the second on the C bass, which would be the counterbass in front of G-sharp. The G diminished chord would then be played by the fifth finger. Moves like this are what we call tricks in fingering and aid in smooth progressions.

Example No. 2 shows a group of bass solo passages which are played while a note is being held by the right hand. It is essential that these bass notes sound distinctly above the right hand melody. This is accomplished by giving the bellows a slight accented pull at the exact moment that the first note of each group is being played. We caution against an exaggerated accent, as a pronounced jerk of the bellows would affect the music of the right hand.

Ex. 2



The musical illustrations are taken from the writer's "Fantastic Rhapsody."

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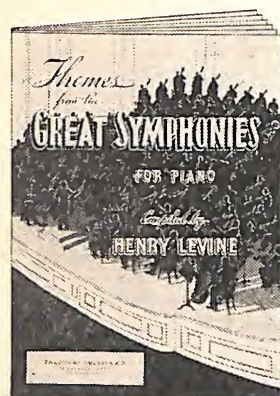
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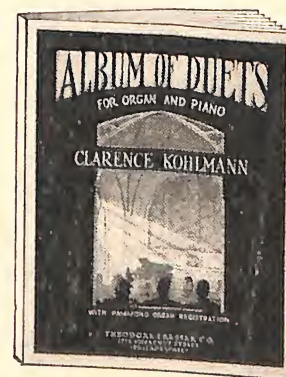
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It is unfortunate that so far no all-comprehensive instruction book by an unquestioned authority has made its appearance, and for this reason we shall try to give here some hints that might prove helpful to those entering upon the study of this interesting subject.

Avoid the use of the open strings as much as possible and use them only when absolutely necessary. Pick firmly with the tip of the finger picks, but not too hard. Get perfect control of the *glissando* and use it judiciously, but guard against over-doing it.

For the electric guitar the steel and picks should be much lighter than those used on the ordinary guitar. This assures much easier manipulation of right and left hand. We know of some players who use the bare finger tips, but we believe that best results can be gotten with a light metal pick.

From personal experience we find that the heavy gauge treble strings—1st—2nd and 3rd are most satisfactory; the three bass strings should be of a smaller gauge than those on ordinary guitars. The tonal volume of the treble and bass strings should always be kept properly balanced, and since the treble strings generally carry the melody these should stand out somewhat above the basses. This can be done on the tone controls, with which most instruments are equipped.

The volume control may be turned

on in full and then regulated to fit the size of the room or hall in which the player is performing. The best position for the player is near and in front of the amplifier. If you use an A. C. amplifier be sure that the current you expect to use is correct, as D. C. through an A. C. amplifier will do a lot of damage. While a guitarist is not expected to be an electrician, he should become thoroughly familiar with his amplifier, so he can make minor adjustments when necessary, not forgetting to carry with him the several tools necessary for that purpose.

Many professional players use different tunings for their guitars. The one we advocate for beginners is that in A major, as most of the music is published in this notation. This means from lowest to highest E - A - E - A - C-sharp—E. Another favorite tuning is that generally called High Bass tuning and is as follows:—A - C-sharp—E - A - C-sharp—E. The E 7th tuning is also used considerably by professional players and consists of:—E - B - D - G-sharp—B - E. As stated before, beginners will do well to adopt the first one mentioned and later on, when proficiency has been obtained, the other tunings can easily be acquired.

### The Mandolin

In a recent letter one of our correspondents bemoans the fact that in the past this column has devoted more space to the guitar, and furthermore wonders if for some personal reasons we are neglecting the mandolin. If this correspondent had faithfully read this column during the past few years, he should have learned that we have given considerable space to matters pertaining to the mandolin, and if articles on guitar matters seem to predominate it is primarily because our monthly mail received from guitarists is ten times that received from mandolinists. This evidently shows that guitarists are much more interested in this column and are always ready to write us about it.

It so happened that the mandolin was the first musical instrument in which the writer became interested, and he made a study of it under the guidance of William Foden, who was one of the pioneer mandolin teachers in this country. At one of the early conventions of the "American Guild," together with three of our advanced players, introduced to a Philadelphia audience the "Original

(Continued on Page 360)

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(Continued from Page 344)

fering—and for it. It arises from it to quench it. It extracts itself from disease, like a vaccine, to destroy it.

It was not during the flourishing centuries of the Christian, Hebrew, Russian, or Negro eras that the homely, trenchant epic of song was born. Throughout the enjoyment periods, the times and the people conspired to produce everything from light lyrics to staccato dances. It was only as the Christians were crucified, burned, and thrust into the catacombs with the ensuing persecutions of the Middle Ages, that the magnitude of Gregorian measures appeared from the monasteries. It was only as the Jews were relegated to the Ghettos with pogroms and abuse that the cantor and his chorus sprang into being with dolorous comfort. It was only as the ukase of the Czars drove the simple Russian peasant into slavery that the emotions of a down-trodden people turned from the major into the minor keys. It was only when the Negro, stolen from his native haunts, was saddled as a beast of burden, that his Voodoo drums and chants transformed themselves into the arresting cries of *Let My People Go*. Suffering, sorrow, oppression, and deprivation are the main-

springs of the right music at the right time to encourage, uplift, solace, and impel a worthy race or people. They build the mighty urge to overrun the bastions of distress and doom in the face of withering fire. It was at the start of the greatest holocaust of the Western Hemisphere, except the present one, that the Yankee rolled light strains from his tongue. But it was not until he learned that he was up against a stout enemy, whom he had learned to respect for his principles and courage, that he changed his tune. It was when the toil and travail became the bitterest that the marching hymn of depth and inspiration told the world that *Our God Goes Marching On* and ended with a triumphant "Hallelujah!"

It is only when a nation is great that it produces tragedy. It is only when tragedy is great that it produces the soaring song. It is only when a song is going, is prodding, is lifting, is embracing, is propelling, is transcendent, that we have the inner greatness to exploit well our winning. And there is no victory without exploitation. We have not yet begun to fight. We have not yet begun to suffer. We have not yet begun to sing.

## The Place of the Little Symphony

(Continued from Page 345)

refused a hearing. The Little Symphony abides by its original plan to help all young people who seek its counsel. It is unfortunate but true that the best way to help many of them is to dissuade them as quickly as possible. Stiffest of the tests are probably put to the conductors. They have to reply not only to a wide variety of questions in harmony, counterpoint, canon, fugue, instrumentation, orchestration, musicology, history and so forth, but in the audition are asked to conduct complete movements of symphonies *without* an orchestra. With no sound to guide them, those who hope to bluff their way along are caught in the web of their own ineptitude.

Humorous things take place at auditions. For instance there are occasions when ambitious parents resort to argumentation or even bribes of money when judges appear unimpressed with their Johns or Marys. And the mail often brings compositions that involve nothing at all save inversions of the tonic chord. But it is not poor taste or incongruous lack of ability that give the judges concern; the thing that does that is deciding which of the genuinely

talented young people they should present in debut performance. The most musically gifted is, of course, the obvious and facile answer, but that, they know, is not always the right one; there are often barriers to the future success of some of the most richly endowed. Their considered judgment is that candidates should be selected on the basis of those most likely to succeed in a professional musical career, and debuts are awarded on that basis.

Counterpart of the Philadelphia opportunity is now open to young people in New York, for late last year Joseph Barone duplicated the Philadelphia plan there in conjunction with the National Broadcasting Company Symphony Orchestra musicians, thus opening up a second chance for young musicians to obtain an estimate of their ability and to follow that evaluation with an auspicious bow to the public if they are ready for it. Joseph Barone shuttles back and forth between the two cities, too busy to remember that four years ago his greatest desire was to go to Europe. What concerns him now is that we shall be ready to serve the new world in the peace to come.



# Have Fun With Music!

(Continued from Page 296)

loyalty to it as a song, springs from a British source and reflects the 'bombs bursting in air' type of war-time fervor. Well, I wanted a song that would be as applicable in peace as in war and that would stimulate us to think about America. So I had a fixed purpose in mind, and wrote out that purpose in words. The music came last, this time. I turned it over to the Girl Scouts because I do not want any profit from it. And in their capable hands, it can do better service than becoming merely a popular hit. It can go through their councils, to schools and churches, where its rendition by the fresh young voices of children may carry far the message I hope it may bear—the message that America is good, and great, and enduring, and that she gives her best to those who wish ardently to serve her. That is my highest hope for the song.

"The music hobby has been helped enormously, of course, by radio broadcasts of fine music, and we cannot be grateful enough to this miracle of mechanical reproduction that has made a nation music-conscious in less than two decades. But listening is not enough. The people who find the greatest pleasure in music are the ones who take a hand at it themselves. One way to help foster a love for personal music making is to present music to our children in an enticing way. I have always thought it a great mistake to put music in the category of lessons and force youngsters to hours of dreary practice, on threat of punishment. It is so much better to make them love music, and beg for the lessons that will enable them to enter the full

fun of it, after that love has been stimulated. When my own daughter was small, I resolved that, if she was to study music at all, she would have to ask for lessons! How did I work it? Well, I managed to be around when she was in the living-room, and I would sit down and play the tunes she liked best. Of course, she was enormously interested.

"Sometimes, I would purposely finger out a simple melody with one hand, and then pay no attention when she crept up to the piano to try to imitate me. Of course, the time came when she was so eager to play along with me that she asked to be told how to do it. After that, the lessons came painlessly. And before she had her lessons, she had listened to a lot of music, by the way of the play-and-fun route. I think I got that idea from John Philip Sousa. When I was a boy, Sousa gave concerts in the Middle West, and he followed a very wise plan of building his programs. First he played the serious music that he wanted the people to hear—and reserved his own spirited marches for the encores. In that way, the people were made familiar with the classic works while waiting to hear the foot-tapping Sousa tunes. It was a good plan, since it got in the missionary work along with the fun! And fun, in the last analysis, is what music should be. How did my own scheme of lesson inculcation work out? Well, my daughter is extremely music-conscious—and my oldest grandchild, of nine, is taking lessons on the same little five-dollar violin that started me off!"

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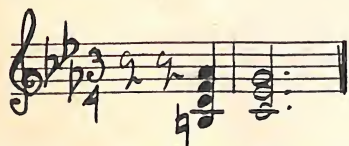


# The Junior Etude

Edited by  
ELIZABETH A. GEST

## Junior Club Outline, No. 21 Nineteenth Century Opera

- a. Wagner and Verdi were, of course, the outstanding opera writers of the nineteenth century. What are their dates and nationalities?
- b. Other opera composers of the same period include Rossini, Bellini, Donizetti, Meyerbeer. Name an opera by each and give his nationality.



- c. Johann Strauss, the composer of the *Blue Danube Waltz*, wrote an opera which is often presented by the Metropolitan Opera Company.

What is the name of this opera?

d. Name a soprano, contralto, tenor and bass singer of operatic renown today.

### Terms

- e. What is opera comique?
- f. Give word meaning that four people are performing together.

### Keyboard Harmony

- g. Form a triad on the leading tone (seventh degree) of the minor scale; add the seventh above the root. This chord is called the *diminished seventh chord*. Resolve this chord to the tonic minor. Do this in six minor keys without stumbling.

## Thomas Jefferson and Music

When we think of Thomas Jefferson (1743-1826) we usually think of the early days of America—of the drawing up of the Constitution and of his office as President of the young nation. We do not think of him so much in connection with music, yet he wrote the following very interesting letter to his young daughter, whom he had placed in Philadelphia to be educated in the usual studies as well as in music, and his letter shows much interest in his daughter's music. The nine-year-old child had what might be called a "stiff" schedule. This is his letter:

My Dear Patsy:

After a four-day journey I arrived here without an accident.

The acquirements which I hope you will make under the tutors I have provided for you will render you more

worthy of my love. With respect to the distribution of your time the following is what I should approve:

- 8 o'clock to 10, practice music.  
10-1, dance one day, draw the following.  
1-2, draw on the day you dance and write a letter the next day.  
3-4, read French.  
4-5, exercise yourself in music.  
5 o'clock to bed time, read English, write, etc.

I expect you to write to me at every post. Inform me what books you read, what tunes you learn, and enclose your best copy of every lesson in drawing. Take care that you never spell a word wrong; it produces great praise to a lady to spell well. Consider the good lady who has taken you under her roof. Keep my letters and read them at times.

THOMAS JEFFERSON.

## The Magic Folk-Dolls

(Playlet)

by Ernestine and Florence Horvath

### CHARACTERS AND COSTUMES:

Elaine—a girl in everyday dress.  
Indian doll—a boy in Indian costume or headdress.  
Mountain doll—a boy in straw hat and blue jeans.  
Cowboy doll—a boy in cowboy costume.  
Negro doll—a girl dressed as a Southern "mammy."  
Creole doll—a girl in colonial costume.

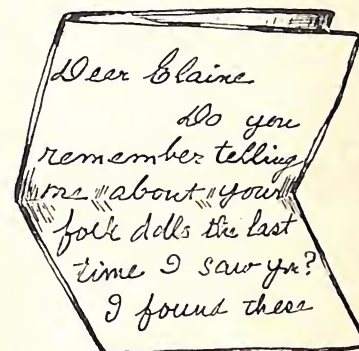
Early California doll—a girl wearing a Spanish shawl.

PROPERTIES: Six dolls (may be made of paper or china), each one dressed to represent the above "live" dolls, placed together in a box; a letter.

SCENE: Interior of room with piano and easy chair.

ELAINE: (practicing), I just cannot wait any longer to see what Aunt Mary sent me for my birthday. (Looking at clock) I have practiced an hour, and if I have time after my lessons are done I will do a little extra review tonight. I must open that box, now. (Takes box from piano and opens it.) And here is a letter; maybe I had better read

that before I go any further. (Reads): "Dear Elaine, Do you remember telling me about your folk-dolls the last time I saw you? I found these folk-music dolls recently and thought you might like to have them for your birthday; they will make your folk-music more interesting and help you to understand it. You see, they are all American folk-dolls." (Takes



dolls from box, showing much pleasure and interest.) Well, well! They are interesting. That's just like Aunt Mary to send me something no one else would think of. (Continued on next page)

## The Victory Garden

by Gertrude Greenhalgh Walker

Raymond always came home from school happy, hungry and eager to practice. His mother always had a bite to eat ready for him before he started his practice because she knew growing boys had big appetites. "This is good stuff," he remarked, tasting his soup.

"Glad you like it. It is made from the tomatoes you grew in your Victory Garden last year."

"Do you know, mummy, my garden is teaching me a lot about music?"

"How's that? I don't see the connection," said his mother.



"Well, in the first place, when you plant a garden you must prepare the soil first. That's like starting a new piece; you must look at the signature, tap out the rhythm, look up the terms in the dictionary, practice the tough spots ahead of the rest of the piece.

Then I notice that some fruits and vegetables ripen before others, just as some pieces are learned in less time than others."

"You might say your pieces ripen," suggested his mother.

"That's a good idea," said Raymond, continuing. "Mistakes in music are like weeds in the garden, small weeds easily pulled up. Bad habits are like big weeds, hard to get rid of and always cropping up again. Then, too, I often go over my piece mentally while I hoe, keeping the hoe in the rhythm of the piece. That's lots of fun and good for the memory. Yes, I learned lots last year but I am going to have a much bigger and better garden this year. Have you seen my radishes? They are just breaking through the ground. And the onions? And the peas? The garden is beginning to look fine already."

"Well," said his mother, "I am glad you like your garden. I don't know what we would do if you did not. And it will prove to be not only a Victory Garden for Uncle Sam but a greater victory for the gardener."

"And a victory for music, too," added Raymond, "because I do not have to give up my music for gardening."



American folk-dolls! (Slowly puts them back in box, seats herself in easy chair; head nods as she repeats) American folk-dolls! (The "live" dolls enter, quietly.)

**COWBOY DOLL:** How do you do. We are the folk-dolls your Aunt Mary sent you, and we are certainly glad to get out of that box.

**MOUNTAIN DOLL:** We will help you with your lessons on folk-music, because each of us knows a lot about our own type of folk-music. You see, the early pioneers went to the Mountains of Kentucky, North Carolina and other southern states and they sang old English ballads. These became changed into our Mountain type folk-music, and some of our American composers have used these melodies. *Turkey in the Straw* is one of them. I will play it for you. (Goes to piano and plays.)

**INDIAN DOLL:** The Indians composed the first American folk-music. Sometimes they used the five-tone scale and they had very strong drum beats. Many American composers have used Indian melodies in their musical compositions. Some of these melodies are very beautiful. I will play one for you. (Goes to piano and plays an Indian song.)

**NEGRO DOLL:** Now, I will tell you about the Negro songs of the South. The slaves and their descendants gave these to the musical world and they are very beautiful, and sometimes very sad. *Deep River* and *Swing Low, Sweet Chariot* are two very lovely ones. I will play one of them for you. (Goes to piano and plays.)

**CREOLE DOLL:** The Creole music of old Louisiana was a very beautiful music, too. It was made by the early Spanish, French and Negro people. This music is rich and

unique, and melodious. Sometimes the words of the songs are hard to understand, as the dialect was peculiar. Gottschalk often used Creole melodies. I will play one of his compositions for you. (Goes to piano and plays.)

**CALIFORNIA SPANISH DOLL:** In old California real Spanish music was sung. It became our California type of folk-music and is very rhythmic as it was often used for dancing. I will play one for you. (Goes to piano and plays any Spanish melody from California.)

**COWBOY DOLL:** Out on the great plains the cowboys sang English, Irish and Scotch ballads and other tunes while they spent the nights alone with their herds. These songs were changed to suit the cowboys and have inspired many composers. They are usually monotonous, in a rather slow four-four meter, to keep time to the stamp of the horses' hoofs as they walk through the night. I will play one for you. (Goes to piano and plays or sings cowboy tune.) (All exit but Elaine.)

**ELAINE:** (waking) How wonderful! Now I see clearly where our beautiful American folk-music came from; it grew with our great land, its people and its history. We should all love it. And I certainly do thank you all for playing these melodies for me. (Looking around), Why, where are they? I certainly heard them talk to me and they played on the piano. Where are they? I was sure they were real, live people—but here they are, only paper dolls. That's queer! But I really do understand the folk-music and I must write to Aunt Mary to thank her for sending me such magic dolls.

**CURTAIN.**

## The Importance of Rhythm

(Prize winner in Class A)

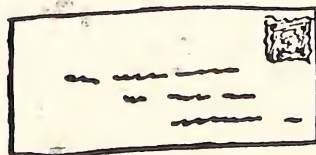
To begin with, almost everything we do requires rhythm. It is necessary to have rhythm before you can walk, dance, ride, swim or skate. In music it is especially important, and it is one of the fundamental essentials a student must acquire before he becomes an accomplished musician.

Music has no pep unless there is definite rhythm to it. In a band, orchestra, or any group of musicians playing together, there is a great necessity for keeping perfect rhythm. Otherwise, if the players do not feel the rhythm well the playing will get "choppy." Although many people do not realize it, there is just as much rhythm in classical music as there is in jazz, and no matter what kind of music you play, you must have good rhythm. However, good rhythm is not hard to acquire. You merely learn to feel the rhythm and then make your playing reflect your feeling.

Mary Ellen Inman (Age 15),  
Missouri

## Answers to February Anniversary Puzzle

1, S-chubert; 2, A-andante; 3, W-agner; 4, H-andel; 5, I-instrumental; 6, N-ote; 7, T-rlad; 8, G-ounod; 9, N-octurne; 10, O-boe; 11, S-oloist; 12, B-ass; 13, I-nterval; 14, R-est; 15, H-aydn; 16, T-onic; 17, D-uets; 18, Y-sa-ye; 19, A-ccele-rando; Initials properly arranged spell WASHINGTON'S BIRTHDAY.



**DEAR JUNIOR ETUDE:**  
I have recently had a thrilling day. I made my debut in a piano recital! I played ten comedy positions by Bach, Beethoven, Brahms, Godard and Paderevski. I am enclosing a program. I am eleven years old and have taken lessons every other week for five years. I belong to the Juvenile Chopin Club, and every year we play for the hospital and Old Folks Home. It makes us feel very happy when we see the pleasure we bring to these shut-ins.

From your friend,  
BILLY WINSON (Age 11),  
Rhode Island

## Honorable Mention for February Puzzle:

Marjorie Hoeffeld; Marjorie Harpster; Bibi-ann V. Maciejewski; Rosella Mae Brink; Rose Cornelia Beasley; Rose Ann Urycki; Alfreda Pietak; Phyllis Grodnik; Alice Joan Hawke; Carol Videtta Hartman; Janet Hougendobler; Dorothy Okoniewski; Muriel Martin; Catherine Wade Janeway; Hilda Amperson; Jean VanDoren; Bertha Barry; John Watson; George Barndt; Joyce Moyer; Julie Anne Conrad; Annolyn Howick; Joan Kurah; Ann McRad; Kenzie; Dwight Reneker; Martha Duval; Christine Czech; Peter Conrad; Verna Wodtke; Jack Allen; Ina Perry.

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles.

Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

## Junior Etude Contest

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will be given a rating of honorable mention.

SUBJECT FOR THIS MONTH

## "The Recital"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than May 20th. Winners will appear in the August issue.

### CONTEST RULES

- Contributions must contain not over one hundred and fifty words.
- Name, age and class (A, B or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
- Write on one side of paper only and do not use a typewriter.
- Do not have anyone copy your work for you.
- Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
- Entries which do not meet these requirements will not be eligible for prizes.

## Junior Etude Red Cross Blanket

Keep up the good work, knitters, and send in some more four and a half inch knitted squares. The Red Cross needs these afghans, and even though you have already knitted a square or several squares, why not send us some more? The blankets or afghans, whichever you prefer to call them, are very pretty when put together.

One wounded soldier in one of the Red Cross hospitals was asked by his nurse if he wanted anything, and he replied, "Yes, I wish you could spare one of those bright, pretty afghans to put over me. They are so cheerful I think they make a fellow feel better all over." So, you see, knitters, you do not know how much good your efforts do.

Squares have recently been received from: Olive Rutter; Jane E. Gregg; Marianna Morris; Helena Scoley; LaVerne Dudley; Nancy O'Shay; Anna Prokop; Mary Belle Spry; Dot McGuire; Priscilla Field; Marilyn Pearson; Thelma Hotchkiss; Velma Hotchkiss; Marlene Cole; Helen Lambros; Marjorie Lovberg.



CHARLENE BARNHART  
Clarksburg, West Virginia, at her father's organ

## The Importance of Rhythm

(Prize winner in Class C)

Without good rhythm there would be no melody to a song because rhythm is the soul of music. Rhythm is built on the time signature, such as two-four, or three-four, and so on. Everything possible should be done to make the music flow. In dance forms the rhythm is always uppermost. It is the rhythm that gives the dance its distinctive character.

Rhythm is present in popular music and its different accents and emphasis shows a widespread appreciation of rhythm. The rhythm of most popular music however, is very simple but it does not follow that good music or classical music must have a complex rhythm as much of this music has simple rhythm also. Some themes have great variety of rhythm. There is no lack of rhythm in the classics when the listener has shaken himself free from the monotonous effects of commonplace music.

Micgaél Chiusano (Age 11),  
New York

## Washington's Birthday Puzzle

Prize winners

Class A. Alice Jesinski, (Age 15),  
New York.

Class B. Henrietta Ehlers (Age 14),  
Minnesota.

Class C. Aura Hillcop, (Age 11),  
Illinois.

## Honorable Mention for February Essays:

Charlene Jones; Ellen Bird; Margaret Goodman; Carol Vidette Hartman; Mary Elizabeth Funck; Rose Cornelia Beasley; Ursula Brangan; Andrew Melliman; Doris Whipstead; Marianna Bean; Mary Rodney; Anna Krelsh; Orrin Kuppelman; Theodora McPherson; Nancy Marie Stadelman; Wilson Young; Walter Vanetta; Kathleen Harper; Ann Chiusano; Joan Couliette; Dorothy Metzner; Joyce Storey; Dick Kukowski; Peter C. Conrad; Barbara Dunbar; Joan Linskey.

## The Importance of Rhythm

(Prize winner in Class B)

Rhythm is the life force in music and without it we have only an aimless rising and falling of sounds. It may be defined as "the systematic grouping of notes with regard to duration." Rhythm includes everything pertaining to what may be called the time side of music, such as beats, accents, measures, measures into phrases, and so forth. The word time is constantly applied where rhythm is meant; thus we have four-four time, two-four or three-four time, and other groupings of beats in measures. This, of course, has nothing to do with tempo or rate of speed.

Rhythm combines separate tones into a sensible succession and weaves them into a whole melody or composition. It also moulds melodies into musical thoughts. Tones without rhythm are unintelligible. The emotional effects of music are expressed by tempos.

All of the above facts combined prove that rhythm is life in music and the first essential of melody or composition.

Basiliki Leopold (Age 14),  
Georgia



**THE COVER FOR THIS MONTH**—One of the loveliest songs from the pen of an American composer is Charles B. Hawley's "Sweetest Flower That Blows."

Mr. James Malley found in this song inspiration for the interesting photographic study presented on the cover of *THE ETUDE* of this issue. Mr. Malley, of Salem, Virginia, is an organist and teacher of piano who has made photography his avocation, and he has been introduced to *ETUDE* readers before through other of his artistic photographs featuring musical thoughts.

Our cover for this month suggests to us that while many may be familiar with the song featured in this piece of photographic art, there is a likelihood that few know that the composer, Charles Beach Hawley, was born in Brookfield, Mass., February 14, 1858, and that he was a gifted and capable singer, besides being a prominent organist during his lifetime. He was only 17 when he graduated from the Cheshire Military Academy. He had pursued the study of piano and organ while at this Academy and also served as organist and director of musical activities while there as a student.

He evidently decided to specialize in music, and as a youth he went to New York where his singing teacher was G. J. Webb, and the teachers under whom he studied composition were Dudley Buck, J. Mosenthal, and Rutenber. Before he was 20 he held the position as bass soloist at Calvary Church, New York, and he served other New York churches as an organist. He was one of the founders of the Metropolitan Conservatory. It was on December 29, 1915, that he departed this life at Red Bank, New Jersey. His name long will be remembered for the compositions written by him, which included songs, anthems, and choruses. Some of the best-known of his songs besides *Sweetest Flower That Blows* are *Noon and Night*; *Rain and Roses*; *In a Garden*; *She Wears a Rose in Her Hair*; *Peace*; *Still, Still With Thee* (Sacred); *In the Depths of the Daisies*; and *Life and Light* (Sacred).

**RHAPSODY IN D MINOR, For Solo Piano and Orchestra, by Ralph Federer**—*ETUDE* readers who have admired the many melodious piano compositions of Ralph Federer which have appeared in the music section from time to time will be interested in the announcement of the early publication of this new major work for solo piano with orchestra or second piano accompaniment.

*RHAPSODY IN D MINOR* has been cast in one movement but offers a variety of tempi rivaling a concerto. Opening with an impressive *Adagio* in common time, the work quickly moves into an intriguing *Molto Moderato* with the melody given to the accompaniment, the solo piano featuring massive chord formations and arpeggio figurations. Then the soloist follows with an unaccompanied *Andantino Religioso* in three-four rhythm, later taken up by the orchestra, with brilliant octave figurations in the solo. The high point of the *Rhapsody* is reached in the lovely *Andante con Moto*, a lyric cantabile melody of moving beauty, presented first by the solo piano, then taken up by the orchestra. The work closes with a fiery *Allegro*, combining the resources of the full orchestra and soloist. The time of performance is seven minutes and thirty seconds.

The solo part is not too difficult for the average competent pianist and the orchestra parts, which will be available



May 1943

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on a rental basis, are well within the capabilities of school players. In the printed copy, now being prepared for publication, the orchestral accompaniment is arranged for second piano in score form, and two copies are included under one cover, so that the work may be performed as a two piano, four hand composition if desired.

A first-from-the-press copy of this novel work may be assured by ordering now, at our special advance of publication cash price of 50 cents postpaid, the piano part (which price includes the necessary two copies, in score).

**BALLADS OF PAUL BUNYAN—Choral Cycle for Mixed Voices and Narrator; Ballads by Ethel Louise Knox, Music by May A. Strong**—Paul Bunyan, mythical figure of the lumber camps of North America, developed by the fertile imaginations and loquacious tongues of the early lumberjacks as they sat by roaring fires in snow-bound bunk-houses, is a picturesque character in our American folklore. A

"superman" of mighty prowess and prodigious appetite, he was at once the idol and the inspiration of the logger, arousing him to greater flights of fancy as evidenced in the stories concerning him, many of which are wild and extravagant. This choral cycle is based on the episodes "The Winter of the Blue Snow" and "The Death of Paul's Moose-Hound, Niagara," some of the best.

This unusual work is scored for a chorus of mixed voices, a baritone narrator, and piano. The voice parts are well written throughout, and special care has been taken to keep them well within the range of the average choral group. Hence, this cycle should prove to be very popular with many high-school choral organizations.

Place an order now for a single copy of this excellent choral cycle at our special advance-of-publication cash price of 40 cents, postpaid.

**SPRING CONCERTS, SPRING RECITALS, AND COMMENCEMENT PROGRAMS**—In most sections of the country Spring concerts and recitals are now taking place, or the numbers to be performed at them are well along in rehearsal. Commencement Day for most educational institutions is not far away and it is safe to assume that the music portion of most of these programs has been selected.

But there may be some places where commencement programs are not held in May or June, and it also may be possible that some having the program arrangements of these in charge have not been able to complete their selection. Here is where "Presser Service" is of special value.

For the convenience of our thousands of music patrons, everywhere, an experienced staff of trained music clerks, including organists, choirmasters and teachers, always is available to help those planning programs by selecting for them from the "largest stock of music in the world" piano solos or ensemble numbers, music for other instruments, songs, chorus numbers—anything in music publications. A description of your needs is all that is necessary.

This music may be had for examination "on approval" at no cost to the teacher or director but the transportation charges, as any or all of it may be returned for credit if not found satis-

factory. If you, for any reason, are forced to make a last-minute selection of music for the concert, recital, baccalaureate or commencement program be sure to try "Presser Service."

**THE CHILD'S CZERNY—Selected Studies for the Piano Beginner—Compiled by Hugh Arnold**—Czerny piano studies with individual titles instead of numbers, and charming illustrations to attract the child—all this is evidence of the progress made in piano teaching methods through the years. But the music of Czerny remains unchanged and still offers the best material for the development of a good basic technic.

The compiler of this book, Hugh Arnold, has selected some forty choice Czerny exercises, many transposed and rearranged for the treble and bass clefs, and has edited and fingered each of them in a most practical way. The keys, for the most part, are limited to C, F, and G, and common rhythmic figures predominate.

Teachers are offered a single copy of this splendid technic book at our low advance of publication cash price of 25 cents, postpaid.

**FIRST ENSEMBLE ALBUM, For all Band and Orchestra Instruments, Arranged by Howard S. Monger**—With the war making itself felt in the falling off of school enrollment, there is an ever-increasing demand for suitable instrumental ensemble music designed for small groups of players. This **FIRST ENSEMBLE ALBUM** meets this demand admirably. The arrangements in the album are such that they may be used as duets, trios, or quartets, all with piano accompaniment, or as full band or orchestra selections if desired. These and other practical features serve to make it one of the most versatile collections of its kind.

In most cases the selections in each book are arranged for four parts in score form, and the parts are designated as A, B, C, and D. These parts correspond in all books, so that any two or more instruments, for instance, reading in the Treble Clef, may play together, each performer selecting a different harmony part from his book. For duets, parts A and B would be used; for trios, parts A, B, and C; for quartets, parts A, B, C, and D. Books with four harmony parts in score form will be provided for Flutes, B-flat Clarinets (Bass Clarinet ad lib.), B-flat Trumpets (Cornets), E-flat Alto Saxophones (E-flat Baritone Saxophone ad lib.), Trombones or Baritones, F Horns (English Horn), E-flat Horns (Alto or Mellophones), Violins, Violas, and Cellos. Books with two harmony parts will be provided for D-flat Piccolos, Oboes, Bassoons, B-flat Saxophones and E-flat Clarinets. In one book there will be the bass part for String Bass, Tubas, or Bases; and in another there will be percussion parts for Timpani, Drums, and Bell Lyra. Suggestions for effective ensemble combinations may be found in the Conductor's Score (Piano) book.

A single copy of any one or all of the 17 Instrument Books and the Conductor's Score (Piano) may be ordered now at our special advance of publication cash price of 15 cents for each Instrument Book and 35 cents for the Conductor's Score (Piano) book. Delivery will be made as soon as the books come off the press. Copyright restrictions limit the sale of this book to the United States and its possessions.



**SIXTEEN SHORT ETUDES FOR TECHNIC AND PHRASING**, by Cedric W. Lemont—A noteworthy addition to the popular and widely used "Music Mastery Series" will be this set of studies by Cedric W. Lemont. By a composer far-famed for his original and successful educational material, this book provides a series of third and fourth grade studies which will find general adoption in the field of piano study.

As is true of all Mr. Lemont's writings, these studies were designed to cover a wide range of purposes. With the understanding and discernment so characteristic of everything he does, the composer has introduced helpful and enjoyable work in scale playing for both the left and right hands, embellishments of varying kinds, arpeggio work for each of the hands, octaves, broken octaves, legato thirds and sixths, repeated notes, chords, and melody sustained against arpeggiated accompaniment.

While Mr. Lemont's **SIXTEEN SHORT ETUDES** is being readied for the press a single copy may be ordered now at the low advance of publication cash price of 25 cents, postpaid. Delivery will be made immediately upon publication.

**PORTRAITS OF THE WORLD'S BEST-KNOWN MUSICIANS**, With Thumb-Nail Biographical Sketches—Here is a book that will occupy a place all its own because it gives a portrait of each individual upon whom biographical information is given in this veritable encyclopedia of people prominent in the art of music during the last four centuries. The number of portraits is not far short of 5,000, and the thumb-nail biography accompanying each gives birth and death dates when known; the branch or branches of music in which the individual was active; and when known, the place of birth and the place of death are given.

In brief and concise form there is a tremendous amount of information in this book on famous composers. This information and the portraits furnish interesting pick-up reading for any teacher, student, or lover of music, and all of it is fine material for any who have a hand in making up programs. Dates and a few lines of information about a composer enhance the interest of the audience, and besides this angle of program help there is the fact that the places of birth and the places of residence as given in the majority of these biographical sketches will enable those who want to group programs or portions of programs by state or nationality so to do.

Mr. G. C. McCoy, under whose editorial supervision this book is being brought into being, is including in the indexes listings of the composers under the states in which they were born or which were adopted as home states.

Ministers and choirmasters who want to put an added touch to the sacred music listings on church calendars should not neglect this book since many hymn composers are represented in it. Besides including the composers of classic, standard, sacred, and popular music, these portraits and biographical sketches embrace famous conductors, star singers of the operatic and concert stage, noted virtuosi on various instruments, famous music pedagogs, some outstanding patrons of music, a number of prominent American music publishers, and leaders of various state and national music groups. For all that this book gives, the advance-of-publication price is very, very

reasonable. Anyone may order a single copy now at the postpaid advance-of-publication price of \$1.00, delivery to be made as soon as the book is published.

**SINGING CHILDREN OF THE SUN—A Book of Indian Songs for Unison Singing**, by Thurlow Lieurance—In this new collection of songs, Dr. Lieurance, distinguished contemporary composer and arranger, has provided a new kind of song book for home and community uses. Devoted entirely to Indian songs arranged for unison singing, the book offers "something different" for home musical parties, service club, and community gatherings, and school assembly singing. Complete with piano accompaniment, the book will include many favorite Indian melodies such as *By the Waters of Minnetonka*, *Ski-bi-bi-la*, and *By Singing Waters*, as well as some enchanting new songs never before published.

The book will be issued inexpensively in the "community song book" size which will be easy to handle and will fit into a handbag or pocket. A single copy of this novel collection of 16 Indian songs may now be ordered at the special advance cash price of 20 cents, postpaid. Delivery will be made as soon as published.

**ALBUM OF FAVORITE FIRST POSITION PIECES FOR VIOLA AND PIANO**—In our schools and throughout our communities in general, the sweeping interest in orchestral music and the formation of ensemble groups are undoubtedly doing much to sustain the morale of our population through trying days. But this is not all by any means, for, too, these projects are laying solid foundations for higher cultural levels and richer lives for every participant and listener.

A point of special interest arises from the fact that these new groups have accentuated the study and use of the less usual instruments. Of these, the viola takes a foremost place in popularity. This, however, is not surprising, for certainly this instrument offers its players a fine reward with the warmth, richness, and melliflence of its tone quality.

The scarcity of easy material for the viola has prompted the Theodore Presser Co. to publish its popular **ALBUM OF FAVORITE FIRST POSITION PIECES FOR VIOLA AND PIANO** in an arrangement for viola and piano. Here, we feel, is material especially adaptable to this instrument, of musical interest to the younger student, and of educational value. The matters of transposition, editing, etc., have been looked after by Mr. August Molzer, of Denver, who has made of this a book of real worth to the progressing viola student. The twenty-two pieces comprising the original collection have been included, among them numbers by Haesche, Kern, Franklin, Greenwald, Papini, Quiros, Tournour, and Zimmerman.

Prior to its release from the press, a single copy of this book (complete with piano part) can be reserved at the low advance of publication cash price of 50 cents, postpaid. Delivery will be made as soon as the copies are ready. The sale, however, is limited to the United States and its possessions.

**CHILDHOOD DAYS OF FAMOUS COMPOSERS—THE CHILD BACH**, by Lottie Ellsworth Coit and Ruth Bampton—A combination of true story and music, this second book in a new series of fascinating music appreciation books for children will serve many recreational as well as educational

purposes. In easily read and understandable fashion the authors tell of the boyhood of that musical genius, Johann Sebastian Bach, and have deftly interwoven selections from the master's better known compositions. These selections, four solos and one duet, have all been brought within the playing ability of the young pianist. Scenes from the composer's youth also will be given together with complete directions for dramatizing and visualizing the story, including the construction, in miniature, of one of the scenes. A list of Bach recordings especially appealing to children will be an added feature. Oblong in shape and with a colorful cover, this soon-to-be-published book will retain the series' style set by its predecessor **THE CHILD MOZART**.

While printing, binding, and other mechanical details are being completed, a single copy of this unique book may be ordered at the special advance cash price of 20 cents, postpaid.

**WE'RE FOR AMERICA, Operetta in Two Acts for Mixed voices, Book by Thecla Fitzgerald, Lyrics and Music by Marian Hall**—It is with real pleasure that we announce the forthcoming publication of this delightful new operetta for mixed voices. With its fetching tunes, engaging story, unusual situations, and definitely patriotic aspect, it bids fair to become immensely popular with amateur groups, high school glee clubs, and college musico-dramatic societies. And with good reason, for there are many opportunities here provided for good acting and good singing. Besides the customary solos, duets, etc., there are choruses for male, female and mixed voices. The leading parts require the services of five sopranos, two mezzo-sopranos, one contralto, two tenors, one baritone, one bass, and several non-singers.

**WE'RE FOR AMERICA** will present no problems with regard to production. The scenography can be easily taken care of, and the majority of the costumes can be supplied from the every-day apparel of the participants. The story concerns life at Livermore Junior College, where a succession of happenings is precipitated by a singing competition and the coming of a young lady from foreign shores. However, all ends well with the unanimous verdict that, for genuine happiness, all must serve school and country to the very best of his ability.

Until the time of its publication, a single copy of this operetta may be ordered at the special advance of publication cash price of 60 cents, postpaid. Delivery will be made as soon as the book is ready.

**FAVORITE HYMNS—in Easy Arrangements for Piano Duet—Compiled and Arranged by Ada Richter**—The amazing success of Mrs. Richter's **MY OWN HYMN BOOK**, in which she provides simple, playable, and effective piano solo versions of the favorite hymns, has prompted the publication of this duet collection. In it will be found four-hand arrangements of more than twenty popular hymns, easy to read and thoroughly pianistic in style. The primo and secondo parts will be of about an equal grade level so that they can be interchanged between players if desired. The first verse of each hymn will be included with the music which, in turn, will be published in a key-suitable for congregational or group singing.

Among the favorites Mrs. Richter has chosen for this collection are: *Praise God, from Whom all Blessings Flow*;

*Come, Thou Almighty King*; *Jesus, Lover of My Soul*; *Nearer, My God to Thee*; *Rock of Ages*; *Onward, Christian Soldiers*; *Lead, Kindly Light*; *Sweet Hour of Prayer*; and *Abide with Me*.

A single copy may be ordered at the special advance of publication cash price of 35 cents, postpaid. Copyright restrictions, however, limit the sale of this book to the U. S. A. and its possessions.

**ADVANCE OF PUBLICATION OFFERS WITHDRAWN**—Piano teachers, students and players will be interested in the books scheduled to be published in May. For months past they have been sending in to the publishers advance of publication orders for copies of these teaching and recreational works and now, as the books are issued, they will receive their copies. Readers of these Publisher's Notes pages subscribe liberally, as a rule, to the new works offered each month, but in their subscriptions to one of the books being withdrawn this month they nearly set an all-time record. In announcing the publication of the three books described below simultaneous announcement is made of the withdrawal of the special advance-of-publication prices now for introductory purposes. Copies now may be obtained at your music dealers, or from the publishers, for examination and the regularly established price is in effect. Ask for them the next time you visit a music store; you'll find them exceptionally interesting.

**Themes from the Great Symphonies, compiled by Henry Levine**, which has been listed during the pre-publication period as "Favorite Movements from the Great Symphonies" is a collection of piano music for players of average ability, similar to the author's very popular collection *Themes from the Great Concertos*. The radio and phonograph have brought to many the music of these master works, performances by world-renowned organizations that formerly could be heard only at considerable expense to urban dwellers and which were almost legendary to those living distant from the large centers of population. Familiarity with this gorgeous music has instilled a love of it in young and old, and an intense desire to be able to play the best-loved themes. The author has included all of the better-known melodies from the symphonies in this book, selecting or making arrangements that players capable of reading grade 3 and 4 music will enjoy. Each is carefully and thoroughly edited with pedaling, fingering and phrasing clearly marked. Price, 75 cents. Sold only in U.S.A.

**The Three Little Pigs, A Story with Music for the Piano**, by Ada Richter, brings to young folk another of Mrs. Richter's delightful books subtitled "A Story with Music." As with *Cinderella* and *Jack and the Beanstalk*, a familiar childhood story is interwoven in a series of easy-to-play piano pieces to make a little playlet that may be given by the class when study of the book has been completed. Of course, the piano pieces with words may be performed separately, too, as first recital numbers or they may be assigned as recreation material. Thus, the book is valuable for both private and class teaching. There are numerous full-page illustrations for coloring. Price, 60 cents.

**Songs of My Country, arranged for Piano** by Ada Richter, is a timely publication, bringing to young students of the piano a fine collection of the patriotic songs of all times. These are grouped in four sections: "Earliest Patriotic Songs," "Famous War Songs of the Early Years,"



"Songs Our Fighting Men Like To Sing," and "Famous War Songs and Patriotic Tunes of Later Years." Forty-six familiar airs are presented in the book, an attractively-illustrated volume published in the convenient oblong shape favored for the use of small children at the keyboard. Price, 75 cents.

**60TH ANNIVERSARY OFFER**—Until May 15th, *THE ETUDE* is making a very special and attractive offer for new and renewal subscriptions . . . something entirely new in the way of a premium offer.

With each subscription—either one year at \$2.50 or two years at \$4.00—an exquisitely molded statuette of a Music Master of the subscriber's own choosing, and a short biography of that Master will be given. The statuettes would do justice to a Master Sculptor, are made of pure white pressed marble dust, approximately 4½" in height and 1½" square at the base. They make beautiful ornaments for the piano, the mantel of the music room, or whatnots. Surely any music lover will be delighted with this premium. The following masters are represented: Beethoven, Brahms, Mozart, Wagner, Chopin, Mendelssohn, Tchaikowsky, Haydn, Liszt, Handel, Schumann and Schubert.

The biographical booklets that are to go with each statuette selected have been written by Dr. James Francis Cooke, Editor of *THE ETUDE*, and have been pronounced among the most accurate recountings of the lives of these masters ever written . . . 3¾" x 6¼" with a stiff paper back.

There are three different parts to this offer—

1. A statuette and biographical booklet of the subscriber's own choice will be given with each subscription.
2. Any one sending in five subscriptions may have his choice of six statuettes and biographical booklets, or may elect to have a statuette and booklet sent to each subscriber, with an additional one for himself, as a bonus.
3. Any one sending in ten (10) subscriptions will receive the entire set of 12 statuettes and booklets, or he may elect to have one sent to each of the ten subscribers with two additional for himself as a bonus PLUS his own annual subscription free.

Subscriptions may be new or renewal and whether for one year at \$2.50 or for two years at \$4.00, will be considered as one subscription.

Remember, this offer expires May 15, 1943.

**THIS IS WAR!**—As a result of the unprecedented conditions created by the War effort among many non-defense industries, it has been extremely difficult to maintain normal service. This condition has been reflected in delayed delivery of *THE ETUDE*, in handling complaints and in some instances, in non-delivery of issues. We feel sure that our thousands of friends and subscribers,

## Next Month

### The June Etude Reaches New Heights

On the threshold of summer *The Etude* for June presents to its readers an issue which in newspaper language would be called a series of scoops. Just note this list.



PERCY GRAINGER

**PERCY GRAINGER ON GRIEG'S ONE HUNDREDTH ANNIVERSARY**  
Mr. Grainger was, so to speak, an artistic foster son of the great Norwegian master. He gives, in a series of extremely original installments, an unusual and graphic picture of one of the world's most loved composers.

#### WHAT MUSIC MEANS TO MRS. MINIVER

Jan Struther, author of the sensationally successful book and film, "Mrs. Miniver," was interviewed by Miss Rose Heylbut. How music has helped England in her hour of great trial is an important page in musical and sociological history.

#### WARTIME PIANO CONSERVATION

Mr. Theodore E. Steinway, President of Steinway and Sons, tells what everyone should do to take care of his piano, now that these instruments are not being manufactured.

#### A CONCERT PIANIST ON THE PRODUCTION LINE

Dr. Guy Maier, whose articles have stimulated thousands of readers of *The Etude*, has been employed for months in a great California airplane plant as a "regular worker" and will continue to do so, save for a two months' furlough to conduct master classes. His experiences in this patriotic work make very interesting reading.

#### "AMERICA MADE ME A SUCCESS"

Emanuel List, leading basso of the Metropolitan Opera Company, tells how, after coming to America, he climbed from the bottom to the top. For a time he was obliged to sing in a burlesque company, but he never stopped climbing, and to-day is one of the foremost Wagnerian singers in the world's greatest opera house.

#### ROADS TO EFFECTIVE PIANO PLAYING

This is another of Maitre I. Philipp's exceptionally clear and stimulating articles upon the subject of piano playing, in which he has ranked at the top of his profession here and abroad.

**MUSIC THAT WILL DELIGHT YOU**  
You will be especially charmed by the music for June, which has many pieces you will want to memorize.

whom we have served satisfactorily in the past, will understand and appreciate these handicaps. However, we mention them in order to assure our patrons, whose business we value so highly, that everything possible is being done to correct the situation, and furthermore, that any reasonable adjustment will be made in an effort to satisfy customers completely. We only ask that they be just a little more patient than they would under normal conditions.

### The Electric Hawaiian Guitar

(Continued from Page 353)

Plectrum Quartet in G major," by Carlo Munier, which was the first American performance of this beautiful composition. These were the days when a mandolin could be found in almost every home and every high school and college boasted of its mandolin or banjo club. In some localities the mandolin has evidently lost some of its former popularity in recent years, a condition which is difficult to explain. Perhaps, young boys listening in on the radio hear Benny Goodman, Gene Krupa and others, and Father has to look around for a clarinet or a drum. If the mandolin in the hands of a real artist was heard more often over the radio or in concert more people would become fascinated with it and would want to play it.

### The Etude Music Lover's Bookshelf

(Continued from Page 303)

seem to require. Readers will find the book entertaining and informative. The volume is wholly impartial and does not continually range from verbal rhapsodies on the one hand, to passionate defamations on the other, as do some discussions of modern music. It does, however, cover the subjects of Impressionism, Atonality, Polytonality, Neo-Classicism, Neo-Romanticism, *Gebrauchsmusik* (Music for use), Rhythms, Tone-clusters, Quarter-tones, and so on.

Someone has suggested that this whole school be called "Neo-Music" or "Near Music." Few of the cult seem to be concerned about "Neo-Beauty," but lend themselves to "neo-transcendentalism."

"This Modern Music"

By John Tasker Howard

Pages: 234

Price: \$2.50

Publisher: Thomas Y. Crowell Company

## The Passing of a Giant

(Continued from Page 294)

played *en salon* to groups of the elect. He was then hilariously sprightly and showed an entirely different personality. Once at such a gathering we heard Godowsky, who for some time held master classes in Vienna, say, "Strauss ist nochmal geboren." (Strauss is born again.)

His works include three operas, several symphonies, concertos, numerous piano solos, songs, and other compositions. He was firmly convinced of the importance of technical discipline. He once said to us, "Personally, I am a great believer in scales and arpeggios. What is there to excel them? When you can play them well you can begin to study with the proper technical background. Two hours daily is none too much to devote to technic until the hands and muscles receive that drilling and exercise which they must have for performing the great masterpieces of the art."

Rachmaninoff had very little patience with the excrescences of so-called Modern Music. He was inclined to look upon it as the fraudulent efforts of exhibitionists striving to exploit themselves, or as the contraptions of inexpert craftsmen incapable of producing inspired compositions. He once said: "I have no warm feeling for music that is experimental—your so-called 'modern music,' whatever that may mean. For, after all, is not the music of composers like Sibelius or Glazunov modern music, even though it is written in a more traditional manner? I myself could never care to write in a radical vein which disregards the laws of tonality or harmony. Nor could I learn to love such music, if I listened to it a thousand times. And, I say again and again that music must first and foremost be loved; it must come from the heart and must be directed to the heart. Otherwise, it cannot hope to be lasting, indestructible art."

With the passing of Rachmaninoff *THE ETUDE* has lost a staunch friend. He understood the broad ideals and purposes of the publication in relation to the promotion of musical culture and education. He once said to the writer, "I wish that there had been such a publication in every language. It would have meant a great deal to me in my youth."

On the occasion of the fortieth anniversary of *THE ETUDE* in 1923 he sent a telegram reading: "Please accept my sincerest congratulations upon the occasion of the fortieth anniversary of *THE ETUDE* and my cordial wishes for the continued success of that publication."



# If they win ... only our dead are free

These are our enemies.

They have only one idea—to kill, and kill,  
and kill, until they conquer the world.

Then, by the whip, the sword and the gallows, they will rule.

No longer will you be free to speak or write your thoughts, to worship God in your own way.

Only our dead will be free. Only the host who will fall before the enemy will know peace.  
Civilization will be set back a thousand years.

Make no mistake about it—you cannot think of this as other wars.

You cannot regard your foe this time simply as people with a wrong idea.

This time you win—or die. This time you get no second chance.

This time you free the world, or else you lose it.

Surely that is worth the best fight of your life  
—worth anything that you can give or do.

Throughout the country there is increasing need for civilian war service. To enlist the help of every citizen, the Government has organized the Citizens Service Corps as part of local Defense Councils. If there is no Defense Council in your community, or if it has not set up a Service Corps, help to organize one. If one exists, cooperate with it in every possible way. Write this magazine for a free booklet telling you what to do and how to do it. Join the fight for Freedom—now!

## EVERY CIVILIAN A FIGHTER

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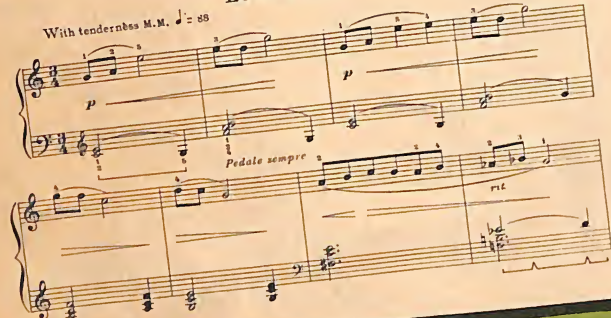
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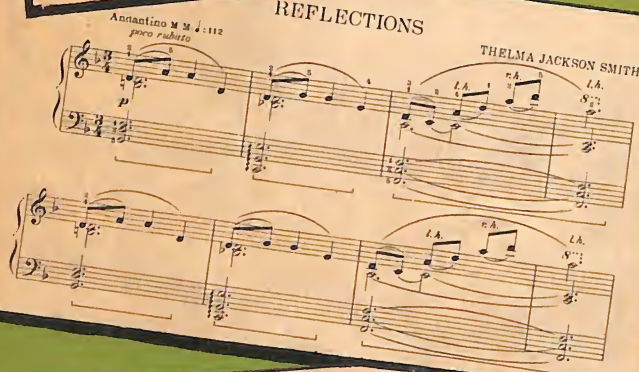
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